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Hurricanes Do Little Harm to GS Theaters

In late August and early September, two massive hurricanes, Harvey and Irma, swept across the Caribbean and southern U.S., causing flooding, extensive damage to property, and dozens of deaths. The details of the storms have been amply covered by other media, and *LF Examiner* is pleased to report that there seems to have been relatively little damage to the giant-screen theaters, or their host institutions, in the affected regions.

Harvey made landfall in Texas on Aug. 25, about 30 miles (48 kilometers) north-east of Corpus Christi, meandered across southern Texas and back out into the Gulf of Mexico before making a final landfall in Louisiana on Aug. 30.

In Corpus Christi, the **USS Lexington Museum**, a WWII aircraft carrier turned museum, closed on Aug. 24 and rode out the storm with little damage, according to marketing director **Debbie Crites**. Some of the museum's 20 aircraft were moved

(see **HURRICANES** on page 2)

Inside *LF Examiner*

The Biz: News, Personnel	4-5
In Production	12-13
Premiering this Month	15
Bookings Data	16-21
Directory	22-23
Classified Ads	23
Shorts	24

Flying Dreams' Break-through Drone Shooting

by *Judith Rubin*

Flying Dreams is a new flying theater attraction in the Ferrari Experience building at the new Ferrari Land, a third park that opened in April 2017 at the **PortAventura World** theme park destination resort near Barcelona. *Flying Dreams* serenely soars over world landmarks and swoops down to spotlight 11 different models of Ferrari GT sports cars.

Flying Dreams represents a breakthrough in the use of drones for specialty cinema. From the first test of equipment in the field, to the international shoot in six countries, to the last pixel in post-production, the media production team led by **Mousetrappe** faced and overcame a series of unique challenges.

The *Flying Dreams* media production team is a who's who of specialty cinema and special venue attractions, helmed by **Mousetrappe**, with **Daren Ulmer** (director) and **David Briggs** (writer), **Don MacBain** (producer), **Sean Phillips** (director of photography), **Ken Saba** (editor), **Rick Rothschild** (consultant); **Jon Baker** and **Bruce Broughton** (music and sound), and **Muse VFX** (visual effects).

The brief

After a media-rich preshow (also produced by **Mousetrappe**), guests settle into the 70-seat theater. The gondolas of seats are accessed on three levels, floated forward into the hemispherical dome and surrounded by projected imagery, in a four-and-a-half minute flying experience. "Basically, you pick up your Ferrari at the factory, visit all the locations, then arrive

(see **DRONES** on page 10)

The Fate of Projectionists in the Digital Age

For well over 100 years, film projectionists have been among the unsung heroes of cinema in all its forms, from the days of hand-cranked projectors; through the hazardous era of carbon-arc lamps and highly flammable nitrate prints; through the birth of the multiplex, where one person might tend to a dozen or more projectors simultaneously; and into the giant-screen world, where platters five feet in diameter fed 70mm film through projectors the size of a small car.

The projectionist is the last human in the chain of the filmmaking process, and has the power to determine whether the production team's efforts will be seen by audiences with the crystal clarity intended by the filmmakers, or will be a blurry, dim, or jittery mess. The projectionist tends a very expensive and complex machine that requires expensive and delicate film prints. Errors can be costly, in terms of equipment repairs, replacement prints, or lost shows. Alone for hours in a cramped, dark, and noisy booth, the projectionist generally gets little praise — or even notice — for doing the job perfectly day in and day out, but is the first to be blamed and criticized if anything goes wrong.

However, with the introduction of digital cinema projectors, starting in 2008, the need for projectionists has been declining. While projection was primarily a mechanical

(see **PROJECTIONISTS** on page 6)

Premiering this Month

The Secrets of Gravity
Blade Runner 2049
Geostorm

See page 15.

Hurricanes Do Little Harm to GS Theaters

(from *HURRICANES* on page 1)

from the flight deck down to the hangar deck for protection. The ship lost power during the storm. Executive director **Rocco Montesano**, a retired naval aviator, and a few other staffers stayed on the ship for two nights as the storm approached. "They said it was miserable: hot and dark with nothing to do." Crites says the museum reopened on Aug. 31, and "now all we need are visitors."

The Web site of the **Houston Museum of Natural Science** reports that "the museum did not suffer damage," and that "dedicated staff and security... stayed through the entire storm to ensure the safety of our facility, collections and animals." However, vice president **Charlotte Brohi** tells *LFX* that the **Wortham Giant Screen Theatre**, a 395-seat **Barco**-equipped digital theater, "did experience flooding in the lower pit area [and] the lower level lobby." Offices near the **Burke Baker Planetarium** were also affected. Carpeting has been removed and industrial dehumidifiers brought in, but deliveries of replacement carpet will take longer than usual. Nevertheless, the theater reopened on Sept. 2, only one day after the rest of the building.

On a personal level, Brohi says her home was unaffected, although throughout the region "the devastation is immense. Many [HMNS] employees... lost homes or cars or both."

HMNS, along with other institutions in affected areas, is working with local school districts to provide spaces and activities for students whose schools have been not yet reopened. HMNS is showing GS films and planetarium shows to underprivileged students at no charge.

Nearby, **Space Center Houston** reports that it

"was secured throughout this unprecedented weather event and did not flood. Our artifacts are safe, including Independence Plaza, which is engineered to withstand winds up to 120 miles per hour [192 kilometers per hour]." It reopened on Sept. 2.

Moody Gardens in Galveston, on the gulf coast, 50 miles (80 kilometers) south of Houston, experienced no significant damage, in part because of improvements made following Hurricane Ike in 2008 (see *Shorts, October 2008*). According to projectionist **Joel Lockett**, the Christie laser-equipped theater had a few small leaks that were quickly fixed, and the facility's distinctive glass pyramids, which house a rainforest exhibit and an aquarium, and the animals they house, were unharmed.

Texas cities farther north were largely unaffected by Harvey, although Dallas, Ft. Worth, and Austin received many evacuees. The museums with GS theaters in those cities, as well as Lubbock, reported no problems beyond heavy rainfall.

Hurricane Irma

After devastating Antigua and Barbuda, St. Maarten, and the British Virgin Islands on Sept. 6, Irma swept by Puerto Rico and Cuba, then north to Florida, making landfall on Sept. 10 near Naples, on the southwest tip of Florida, as a Category 3 storm with winds of 115 mph. It continued up the west coast of the state, weakening as it went, and crossing into Georgia on Sept. 11 as a tropical storm with 60 mph winds.

The *New York Times* reported that more than 15 million Floridians lost electricity during Irma, quoting utility officials as predicting that restoring power to all of them could take weeks. Robert Gould, a



The Houston Museum of Natural Science (file photo).

spokesperson for Florida Power & Light, told ABC News, “This is going to be a very, very lengthy restoration, arguably the longest and most complex in U.S. history.”

The **Museum of Discovery and Science** in Fort Lauderdale, on the southeastern coast of Florida, closed on Sept. 7 and reopened a week later, on Sept. 14. CEO **Kim Cavendish** e-mailed the following details to *LFX*:

“We had a seven-day closure to the public, though certain museum staff were always on site. Five days without power, keeping our aquariums alive via the emergency generator. The rain was blowing so hard and so much that it was finding its way into the building under every available doorway. However, since a number of us were living in the building for the duration of the storm, the crew was able to stay on top of the water and mop up or wet-vac before it could reach any exhibits or do permanent damage. One office was flooded, but nothing serious was lost. Part of our Great Gravity Clock, located outside in the atrium, was damaged. We will do a full check up on the safety of operating the clock before turning it on again. Some neon blew itself up in the IMAX theater lobby: very strange. And a couple of palm trees were uprooted. [There was] melted ice cream in the Explore Store, so some of us went into the store during the storm and ate all the ice cream we could before it melted! That was the first ice cream sandwich I've had in years, and man, was it good! Our Science Park is under construction at present, but as far as I can see, other than losing a few days on the schedule, nothing was damaged in the infrastructure.”



The Museum of Discovery and Science, Fort Lauderdale (file photo).

Cavendish’s home had no power for several days.

Further up the east coast, the **Kennedy Space Center** closed on Friday, Sept. 8 and was closed for several days because of “major water main breaks to the Cocoa Utility Water System.” It reopened on Friday, Sept. 15. The KSC Visitor Center has two IMAX 3D theaters.

GS cinematographer **James Neihouse**, ASC, lives in Rockledge, about 20 miles (32 kilometers) from KSC. Although many homes near his were damaged, often by falling trees, his was not. Some trees in his yard were damaged or uprooted. He was without power for more than a week.

About 50 miles (80 kilometers) inland, the **Orlando Science Center** experienced “zero damage,” according to technical director of theater operations **Amy Quesinberry**. She added, “we’re pretty used to this by now.” OSC was closed Sept. 9–12, and although it is usually closed every Wednesday, it opened on Sept. 13 for the sake of families who may be without pow-

er, or whose kids’ schools are closed. It offered “Hurricane Break Camps” for four days after the storm, letting kids “explore hands-on STEM activities, explore exhibits, and see films – all under guided supervision” for seven hours each day. (When we spoke to her on Sept. 13, Quesinberry’s home was still without power.)

The **Museum of Science and Industry** in Tampa was directly under the path of Irma, but suffered no damage. As we reported previously (*see Shorts, Summer 2017*), the museum permanently closed its IMAX Dome theater in August as it began a three-month renovation of the building. It is expected to reopen to the public in November.

In the northern portions of Florida, three institutions with GS theaters, the **World Golf Hall of Fame** in St. Augustine, the **Challenger Learning Center** in Tallahassee, and the **National Naval Aviation Museum** in Pensacola, were all unaffected by the hurricane.

THE BIZ

NEWS

Imax 2-screen deal with Malco

Imax Corporation has signed a two-theater deal with **Malco Theatres, Inc.**, a regional theater chain based in Memphis, TN. IMAX first-gen digital systems will be added to existing Malco multiplexes in Memphis and Fayetteville, AR, and will open in December. These are Malco's first IMAX screens.

However, the Memphis location was equipped with a **Kinoton** 8/70/35 film projector from February 2003 until 2010. This system may have been installed in anticipation of showing some of the films **Disney** distributed to GS theaters from 2000 to 2003, but as far as we know it never actually ran an 8/70 print.

D3D laser dome in Mexico City

The new **Papalote Museo del Niño, Iztapalapa**, in Mexico City, will install the **D3D Cinema's** giant-dome laser projection system when the facility opens in the summer of 2018. It will be the first new dome cinema (not counting fulldomes) to open since 2010, and the first in North America since 2005.

D3D's Laser CineDome system uses three **Christie** laser projectors, mounted sideways, to tile the surface of the dome. The system has already been installed in

the **Great Lakes Science Center** in Cleveland, OH, and the **Museum of Science and Industry** in Chicago.

The Iztapalapa museum will be the fourth Papalote children's museum in Mexico, and the third with a GS theater. The first is also in Mexico City, in the Bosque de Chapultepec park, about ten miles (16 kilometers), as the crow flies, from the site of the new museum. It opened in 1993 with a 333-seat IMAX 15/70 theater. The Papalote in Monterrey opened with a flat-screen IMAX laser theater in June (see *Shorts, Summer 2017*).

BIG & Digital acquires two shows

BIG & Digital, based in Las Vegas, NV, has acquired the rights to distribute two fulldome productions to giant-screen and fulldome theaters in the Americas: *The Secrets of Gravity: In the Footsteps of Albert Einstein* and *Kaluoka'hina: The Enchanted Reef*.

The Secrets of Gravity was produced by Germany's **Softmachine Immersive Productions** and written, produced, and directed by **Peter Popp**. It tells the story of a 12-year-old boy who goes on a magic journey through time and space accompanied by a quirky robot who knows all about Einstein's theories. It is available in full-



The Malco Paradiso in Memphis, TN.

dome format now, and in digital flat screen format on Oct. 1, in several running times. It was screened as a new film at the **Giant Screen Cinema Association's** conference in Chicago.

Originally released in 2004, *Kaluoka'hina* is "an instructive adventure, packed with humor, sprinkled with conservationism, and an educational flavor." It is available in 15/70 2D, and digital and fulldome 2D and 3D formats.

D3D expands staff, offices in Philly

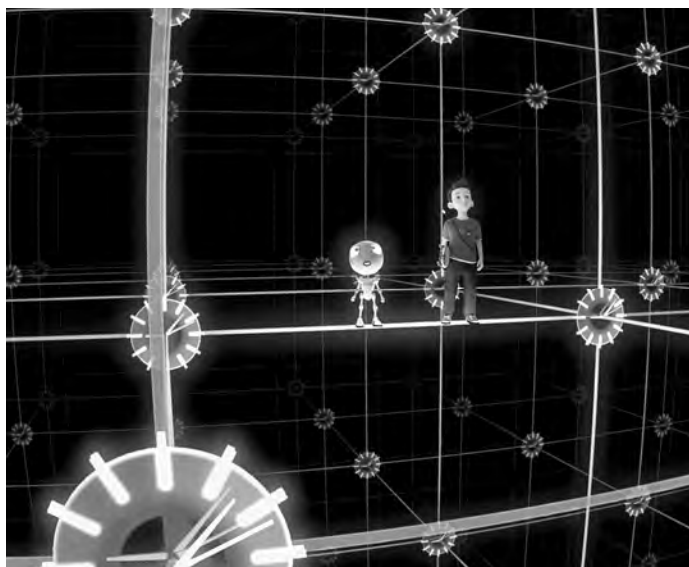
D3D Cinema is adding staff and doubling its Philadelphia office space as it prepares to install more Laser CineDome



Artist's rendering of the Papalote Museo del Niño, Iztapalapa, which will open next year in Mexico City with a D3D Laser CineDome.

THE BIZ

PERSONNEL



Secrets of Gravity: In the Steps of Albert Einstein

systems, expand its post-production services, and increase installations of the Birdly VR system.

Richard Garbet has been hired as senior applications engineer, to support new installations and laser dome integrations while overseeing all technical support services. He comes to D3D from **MasterImage 3D**, where he was director of engineering. He has over 25 years of cinema and display technology engineering experience.



Richard Garbet

Scott Fauteux, who has been operations manager for D3D since 2011, has been promoted to vice president of client sales, where he will oversee theater service and support and post services.

Tom Rooney is now director of sales and marketing for Birdly VR, the flight simulator developed by **Somniacs SA** in Switzerland, which D3D is licensed to market to museums and attractions.



Tom Rooney

Rooney has been with **Giant Screen Films**, D3D's sister company, since 2011, most recently as director of marketing and distribution.

The expansion of the Philadelphia office includes the addition of three new post-production bays, a Laser CineDome mastering suite, a 4K 3D screening room, a Birdly showroom, and a larger fabrication and R&D workshop.

Cavendish to retire from MODS

Kim Cavendish, president and CEO of the **Museum of Discovery and Science** in Fort Lauderdale, FL, will retire at the end of the year, after nearly 30 years — in two separate stints — as its head. Cavendish joined the Discovery Center, as it was originally known, in 1981, and led it through a major expansion process that began in 1986 and culminated in the opening of its present 85,000-square-foot (7,900-square-meter) facility in 1992. The new building included a 262-seat IMAX theater that was upgraded to 3D in 1996, and converted to IMAX laser in 2016.

In 1995 Cavendish became CEO of the **Virginia Air and Space Center** in Hampton, VA, and in 2000 moved back to Florida to head the **Orlando Science Center**. She returned to MODS in 2002.

In 2011 she opened the EcoDiscovery Center at MODS, the first phase of a \$35 million capital campaign that effectively doubled the museum's exhibit space, and included a renovation of the IMAX theater



Kim Cavendish

and an outdoor Science Park which is in the final stages of permitting.

Cavendish earned a B.A. from University of Florida and studied at Duke University and George Washington University. She has won numerous awards, including the 2013 Lifetime Achievement Award from the Florida Association of Museums. She has served as president of that association and of the Giant Screen Cinema Association and of the Association of Science-Technology Centers, and other groups.

Dondey joins TSF

Laurent Dondey, formerly general manager of **La Géode**, the IMAX Dome theater in Paris, has joined **TSF**, a film production equipment rental company based in Paris. He will be deputy director-general for group operations, coordinating the work of division directors and agency directors at home and abroad, according to a press release. (See also the item about Dondey's departure from *La Géode*, *The Biz*, September 2017.)

Taylor heads Bullock museum

In July the Texas State Preservation Board named **Catherine Taylor** as the director of the **Bullock Texas State History Museum** in Austin. A Texas native, she will head the 15-year-old museum, which houses the only IMAX laser theater in the state.

Taylor comes to the museum from Nantucket, MA, where she was director of museum resources for the Nantucket Historical Association. Before that she was a district superintendent for California State Parks and was director of the California State Railroad Museum in Sacramento for 12 years.

She holds a B.A. in history from the California State University in Sacramento.



Catherine Taylor

The Fate of Projectionists in the Digital Age



Victoria's Paul Wild with the interim first-gen IMAX digital projectors installed in 2014. They were replaced with IMAX laser units in March 2016.

(from **PROJECTIONISTS** on page 1)

cal process, a human had to assemble the prints, then tend the equipment more or less full time, starting and stopping the machine, threading and rewinding, and fixing film breaks and hardware failures. In the digital era these things rarely, or never, happen. Projectionists could therefore be on the verge of joining chimney sweeps, elevator operators, typists, and bowling alley pinsetters in the pantheon of obsolete jobs.

The giant-screen world remains one of the last bastions of film projection, but we are already in the twilight of the film print. The last fading rays of xenon light may pass through a frame of celluloid sometime in the next decade. And as we have reported previously (see *Shorts, September 2017*), even today's most advanced digital laser projectors could be ultimately replaced by direct-emission displays now being introduced to theater audiences.

So what is the role of the projectionist in today's digital giant-screen theater? Still a vital human component of the cinema process, or a relic whose job can be done by an unskilled usher or even by a scheduling routine on a computer?

We asked nearly 50 managers of digital

giant-screen theaters a number of questions about how they use projectionists today, and how that role has changed with the elimination of film. Nearly a third responded. We received responses from the operators of four IMAX laser systems, three flat-screen theaters equipped by **D3D Cinema**, three full-dome systems, two IMAX first-gen systems, and two multiplex theaters, among others. (Our results are anecdotal, and are not a statistically representative sample of all digital GS theaters.)

We also spoke with several veteran GS projectionists, and asked system suppliers for their official views on the need for projectionists to operate their systems.

As expected, answers to most of our questions ran a fairly wide gamut. A few theaters are using their projectionists almost exactly as they did in the film days, others have eliminated all projectionist positions and fully automated their theaters. Most fall in between these extremes.

A veteran projectionist at a leading museum who asked not to be identified said that booth staffing levels have not changed, that all shows are started manually, and that a projectionist is always in the booth while a show is running. The only exception is during periods of peak

attendance, when the projectionist might help the floor staff with cleaning glasses. Citing high-profile visitors and events, he said, "It would be shortsighted and diminish the quality of the operation not to staff the projection rooms properly. Projectionists are an investment in, and an assurance of, quality. Every guest receives a monitored, technically excellent experience. Problems are immediately and professionally remedied." Some savings in staff time come from the much simpler process of assembling digital playlists as compared to assembling 15/70 prints.

Although no one else we heard from was quite as old-school as this, several others have retained all of their projectionists and continue to start all shows manually. **Toby Winsett**, IMAX operations manager at the **Denver Museum of Nature and Science** (IMAX first-gen digital), resisted moves to cut his projection staff, arguing that their expertise at handling special events would still be needed, and that their attention to detail could be put to use overseeing the glasses washing process while shows were in progress. In his experience, problems are most likely to crop up in the transitions between programs, so once the trailers are over and the feature has started, the projectionist can be freed for other tasks. His staff always remain within the boundaries of the theater and can get back to the booth in a matter of minutes.

Paul Wild, at Canada's **IMAX Victoria in the Royal British Columbia Museum** (IMAX laser), tells *LFX* that his projectionists run the morning calibration routines, manually adjust audio levels between shows, and monitor the HVAC system. He adds, "if we're running behind on the show schedule, we can dump some trailers from the playlist and catch up. You couldn't do this in the film world, but it still needs a staff member to do it."

Rodney Daniels, at the **Entergy Giant Screen Theatre** in New Orleans (**Christie 4K**), hasn't cut the booth staff, but is looking toward automation. "We'll continue to analyze the need to continue operating

Courtesy of Paul Wild.

in this manner, but I doubt we'll ever move totally away from having some type of projectionist, if for no other reason to have a trained person to maintain the area and prevent and address issues. After converting in 2015, we encountered some minor issues that would have become major issues and lost shows if we hadn't had someone in the booth."

At the **Tennessee Aquarium** in Chattanooga (IMAX laser), director of guest services **Don Walker** has reduced the projection staff by one and a half positions (through retirement and reassignment), but says that "IMAX operators are still responsible for overall showmanship, building show schedules, troubleshooting systems, and maintenance liaison."

Elsewhere in Tennessee, **Tony Hardy** at Memphis' **Pink Palace Museum** (D3D/Barco 4K) lost two full-time projectionists, and now uses two floating part-timers. "They assist with projection, hosting duties, concessions, and the cleaning of 3D glasses. However, they are always in close proximity to the projection booth." He adds, "You still need at least one digital tech on-hand at all times."

Randy Brashers, VP at **Branson's IMAX Entertainment Complex** in Branson, MO, agrees. "We have looked at completely automating the process and may eventually go that route. But for now we feel that having trained professionals is the best approach for the level of service and quality we want to deliver. It would be like not having doctors in the emergency room."

Dick Vaughan, who managed the IMAX theater at Britain's **National Media Museum** in Bradford for 24 years, agrees. "If you commit over \$1 million to a projection system, it seems foolhardy to leave it to someone whose main job is making popcorn."

Projectors and computers

Digital projectors require a skill set more closely related to computers than mechanical film projectors. One manager told us of a film projectionist who wasn't interested in learning about digital systems or taking on new duties. "His time with us came to an end." But this is the exception. Computers and other digital technologies

have been in GS booths for decades, and virtually all projectionists are proficient in many different areas of technology.

At the **Marbles Kids Museum** in Raleigh, NC (IMAX first-gen), **Tim Hazlehurst** embraces the connection between digital projection and computers: his two full-time IT staffers double as projectionists during the week, and the two part-time projectionists provide after-hours and weekend IT and audio-visual support. Most of them, including Hazlehurst, were formerly 15/70 projectionists.

As for booth operations, he says that "We always have a projectionist in the booth at turn time, since we don't auto-start our shows. We have an elaborate pre-show and walk-in system that requires human intervention, and we find that turn times and show starts are best handled with a projectionist in the booth." Hazlehurst adds, "I think that there will always be a need for technical and highly skilled staff in the booth. Sure, film has gone by the wayside for us, but the technical challenges still exist in the booth – just in different ways now. Adept troubleshooting skills, computer savvy, and cool-under-pressure expertise are all required to keep quality presentations on the screen. I would encourage institutions to find ways to take advantage of the technical skills

you have in your projectionists and put them to use across campus – in IT, in AV support, in facilities management."

The role of any theater's projectionists will also vary, depending on the venue's programming. Those that stick primarily to a fixed schedule of shows may be able to rely more on floor staff and less on trained technicians. But to the extent that an institution offers alternative programming, lectures, live performances, or anything else beyond standard scheduled shows, its theater will need people with the skill to mix live audio, run a lighting console, and coordinate video inputs from many sources in a smooth and professional presentation. Chances are the film projectionist already has those skills.

Fully automatic

At least three institutional GS theaters who responded to us no longer use projectionists, and are fully automated, or very nearly so. At the **Whitaker Center for Science and the Arts** (D3D/NEC 4K), the exhibits and cinema systems manager programs new shows into the system, turns it on and checks it in the morning, and shuts it down at night, according to **Lisa Kreider**, VP of operations. However, only 10% of that staffer's time is spent in the

(see **PROJECTIONISTS** on page 8)



The Entergy Giant Screen Theatre at New Orleans' Audubon Nature Institute.

(from **PROJECTIONISTS** on page 7)

theater. “He spends approximately 90% of his time working or installing exhibits in the science center.” The elimination of 1.5 projectionist positions saves the center \$70,000.

It’s a similar story at **Telus World of Science, Edmonton**, in Alberta, Canada (IMAX laser). **Steve Baker** says that the theater manager “oversees the operations and monitors activity and performance daily,” but the theater runs automatically. The elimination of one full-time and two part-time projectionists has saved CDN\$100,000 (US\$82,000) annually. He’s happy with the results. “The system has proven to be what we had hoped. It has not come without a few bumps along the road, but we expected those, and Imax has been extremely good at supporting the system.”

The **National Naval Aviation Museum** in Pensacola, FL (D3D/Christie 4K), has also eliminated one full-time and two part-time projectionists, saving \$50,000. However, as operations manager **Phil Crabtree** explains, shows are not fully automated. Staff run a five-minute startup routine

each morning to make sure all systems are working properly. For regular daytime shows, “we have created a hybrid operation by building full playlists that include an entire day’s content, in chronological order but not time triggered by the clock. We had D3D Cinema wire a button that allows the usher staff to pause or resume content and event triggers. While guests are being seated, a PowerPoint loops on the screen. When the usher is ready to start the show, they push the button, which changes the source to the 4K server, arms the wireless microphone, and displays a black screen. Once they have finished their live introduction speech, they push the button again to resume the next series of automated events which include theater lighting triggers, trailers, and then the feature presentation. This process is repeated throughout the day.

“We chose to build this more complex set of events and triggers so that our theater would not be ‘slaved’ to the clock. This is especially helpful when school groups run a few minutes late or when large crowds take a little longer to load. We also wanted to bring back live usher speeches that are more personal than recorded ones. Every usher speaks at a different pace, and our setup allows for them to talk without worrying about the movie starting before they are finished.”

Multiplexes

We heard from two European multiplex operators: **Kinepolis** in Brussels, which has an IMAX laser system in its flagship theater; and **Cinecitta Multiplexkino** in Nuremburg, which replaced its IMAX film projector with a Christie digital system in 2010, and upgraded it to a one-of-a-kind **Sony** four-projector system last year. Both reported that their shows are run automatically, and that they have reduced the number of projectionists since the days of film. Even so, at least one projectionist is

always on duty to deal with technical problems if they arise in any of the auditoriums. The projectionists are also responsible for ingesting content into the servers, building playlists, and various maintenance tasks.

Domes

Few film-only dome theaters that were not also planetariums have converted to digital, and we did not hear from any of them. The ones we heard from were planetariums that used 8/70 film projectors to show nature documentaries in addition to the space shows. They upgraded to full-dome systems that made the film projectors obsolete.

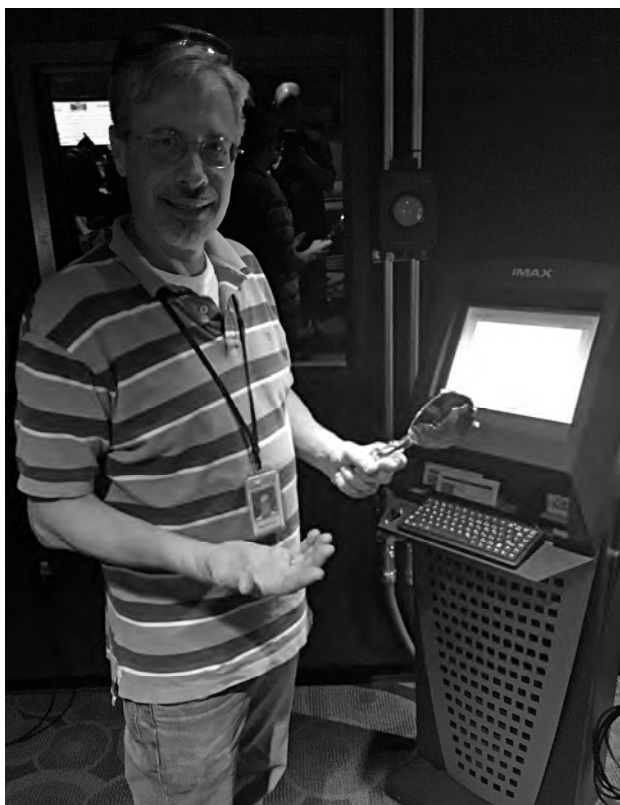
Planetariums and fulldome theaters typically have a console operator in the theater at all times, and that did not change at the **Fleischmann Planetarium** in Reno, NV. **Dan Ruby** explains, “as we continually acquire new technology in our dome theater, we train and retrain staff as needed. No one was ever trained solely on the large-format film system; we’ve always had it alongside our primary planetarium system. So the only thing that changed with dropping film to focus on planetarium programming was that those duties were eliminated from the program operator position.”

Kai Sanavuori, manager of the Vattenfall Planetarium at **Heureka, Finnish Science Centre** in Vantaa, says “the duties of the projectionists only changed slightly. The introduction of digital material made work somewhat easier. For example, loading digital material is faster, which meant that we were able to increase the number of screened shows.”

Not everyone sees the switch to digital projection as purely positive, however. The **Electric Sky Theater**, a 61-foot (18.6-meter) dome theater at the **Clay Center for the Arts and Sciences** in Charleston, WV, installed a **MegaSystems** 8/70 film projector in 2003 but switched to an **AVI OmniStar** fulldome system in 2015. Speaking of film projection, manager **William Rouse** says, “the vocation that I loved died years ago and a small bit of me died with it.”

The official line

What do the makers and installers of



Raleigh’s Tim Hazlehurst with a shattered projection lamp.

digital projection systems say about the role of projectionists? **Imax Corporation** did not respond to our repeated requests for information, but several theater managers who got IMAX digital systems told us that the company did not seem to have an official position on projectionist staffing levels, leaving it to theaters to make that decision internally.

D3D Cinema has installed more than 20 digital projection systems in giant-screen theaters using projectors from Barco, Christie, and NEC, most recently introducing a three-projector laser system for domes developed with Christie. That system has been installed at the **Great Lakes Science Center** in Cleveland, OH (see *December 2016*), and at the **Museum of Science and Industry** in Chicago, which hosted this year's **Giant Screen Cinema Association** conference.

D3D's **Derek Threinen** says that the company strongly recommends keeping projectionists. He tells prospective clients that "it is important to designate a person, or persons, with 'ownership' of the system," like the chief projectionist in a film booth. That person will ensure that high levels of show quality will be maintained, and should therefore have a "strong sense of showmanship" in addition to the requisite technical skills.

That said, Threinen says it isn't necessary for a projectionist to be in the booth during shows. "The system needs about 15 minutes of 'watering and feeding' in the morning, and 15 minutes in the afternoon." The morning routine consists of a 90-second diagnostic routine and a show test, and the evening shut-down process is similarly simple and brief. The rest of the day the projectors can be unattended.

Although the systems can be programmed to run fully automatically, D3D recommends live welcome greetings by floor staff who can start the shows remotely and monitor their progress. "The guest experience is going to be that much better if you keep someone in the auditorium during each show, so your guests aren't the first ones to know if there's a problem." However, this doesn't have to be a highly trained projectionist, as long as one is available somewhere in the building.

Threinen says systems need about two



The Great Lakes Science Center installed the first D3D Laser CineDome system in 2016.

or three hours of maintenance every month, "and most of that is dedicated to cleaning." In xenon-based systems, lamp changes are needed every 600 to 2,500 hours of operation, and two lamps can be changed in about 40 minutes. Maintenance of laser systems is similar, but even simpler, since they do not need lamp changes.

D3D offers three tiers of technical support and uses the services of several Network Operations Centers (NOCs) that remotely monitor the projection and sound systems in real time and can alert theater management if technical problems arise.

IMAX systems also have a morning diagnostic routine, and are monitored by Imax's own NOC.

The bottom line

While it is clear that digital projectors are far more reliable and need less hands-on tending than the mechanical contraptions they replaced, they are not yet perfect and remain susceptible to occasional failures. Unlike the problems that film projectors experienced, which could entail damage to hardware or film prints and require hours to correct, glitches in digital systems can generally be corrected in

minutes, often simply by cycling the power, and rarely involve any physical damage.

That said, problems that are not noticed and fixed promptly can lead to lost revenue through demands for refunds, a general loss of reputation, or a public relations disaster. Imagine the embarrassment of a serious technical problem in a show attended by a major donor, a head of state, or worst of all, a celebrity with millions of Twitter followers.

The role of projectionist is inevitably changing. The monotonous routine of being stuck in a dark, noisy booth without respite; the long hours, early in the morning, spent assembling or breaking down film prints; the heart-pounding tension of replacing a potentially explosive xenon lamp; all these things may soon come to an end. And many projectionists will probably not miss those particular aspects of their former jobs. They may prefer spending more time out in the museum, tending to exhibits or their colleague's computers.

But as long as museums care about giving their visitors a high-quality giant-screen experience, there will be a need for someone whose primary responsibility it is to see that the machines that create that experience are working properly.

Shooting *Flying Dreams* Ride with Drones

(from **DRONES** on page 1)

with your Ferrari at Ferrari Land in PortAventura,” said Ulmer.

According to Ulmer, Mousetrappe developed the storylines, storyboards and concept art for *Flying Dreams* after being enlisted by **PGAV Destinations**, which was consulting on the project for Port Aventura.

“The known parameters for flying theaters are that you have 9–12 shots or scenes, each 15–35 seconds long,” said Ulmer. “For each scene, we had three goals to meet in terms of design and selection. First, the Ferrari car had to be the hero of the shot. We had to get close to the car, and our relationship to the car as we flew past was very important. Second, every location needed to be iconic and instantly recognizable, keeping in mind the Port Aventura visitor demographics, which are Europe-centric, with many guests from the UK and Russia. Third, everything had to support the ride experience — to be memorable from a ride standpoint as well as cinematic. That last point was something Rick Rothschild emphasized.”

“It’s a combination of motion, visual and aural,” said Rothschild. “You need extraordinary environments, surprise elements, reveals, the awe and beauty of the location, and the fun of flying. The score and sound effects are immensely important as well.”

By the end of 2015 the team had the “what” and “why,” but would still need to nail down details of “how” and “where.”

Getting to drones

Traditionally, this type of aerial footage has been captured using a large-format camera mounted on a helicopter. However, between budget considerations and the

need to fly low and close to the car, helicopters were ruled out for *Flying Dreams*. Based on previous experience with drones, Ulmer was confident they could successfully mount a high-resolution camera onto a drone and fly it helicopter-style. Mousetrappe’s winning bid to produce the media for *Flying Dreams* committed Mousetrappe to this approach.

Producer Don MacBain’s giant-screen credits include *Special Effects* (1996), *CyberWorld* (2000), and *Fly Me to the Moon* (2008). He was engaged to take charge of testing the process and securing the locations, and would be part of the



Producer Don MacBain (left) and Director Daren Ulmer on location in the Alps.

crew that went overseas to shoot the film, along with Ulmer and Phillips. “I agreed with Daren that we could make it work,” said MacBain.

For the initial test, “We hung a 6K RED Dragon camera (the final deliverable being in 4K) with a fisheye lens on the drone and did basic testing maneuvers — flying straight up, doing a 360 and then back down, at an easy feeling clip,” said MacBain. “We did another following a car down a road in Topanga Canyon. We took the footage and added micro-stabilization post software to some of it, then went to Vancouver to view it in the

FlyOver Canada theater.”

Teaching the drone new moves

The next step was to find a drone operator receptive to the language of cinematography. “We needed to fly, bank, and maneuver like a fixed-wing aircraft,” said MacBain. “Drones are not manufactured and set up to fly like that; the eye of the camera never tilts the horizon. Most drone operators are comfortable with up-down tilt, left-right panning, and forward-back operations.”

“When a helicopter is used for aerial photography, the camera is moved primarily by how the helicopter is moved,” said Rothschild. “Imagine the vehicle is the body of a bird that flies, soars and dives. The camera is the point-of-view and directs you where to look. The audience is the bird’s head, and the body of the bird doesn’t always go the way its head is turning. With a film like this, captured in a hemispherical way for dome projection, you want the guest to look around — that’s the fun of it. To get the drone to support that kind of choreography is challenging.”

Enter **Aerobo**, a drone company based in New York City, owned by **Brian Streem**, a movie buff. “Aerobo had discovered amazing ways to move the camera,” said MacBain. “They understood the banking maneuver to tilt the horizon, and how an aircraft moves. The drones we used were heavy lifters, capable of carrying 25–30 pounds [11–14 kilos]. It takes a pilot and assistant, each with a joystick type controller: one for where the camera is looking, and one for where the drone is flying.” The successful test shot in Monument Valley, UT, with Aerobo’s camera operator **Jeff Brink** and pilot **Mike Ferguson**, was also the first location shoot for *Flying Dreams*.

Because of the wide-angle lens, portions of the drone's rotors often ended up in the shot. This was minimized by mounting the camera to a 6-inch (15-centimeter) inverted riser, custom built by Aerobo. "It made the rotors much less present in the top of the frame; the rest was cleaned up in post-production," said MacBain.

Location challenges

Mousetrappe's team had established its methodology, but faced new challenges taking it overseas. "Countries and cities are all in different stages of the process when it comes to regulating drones," said Ulmer. "In many cases, locations were in the phase of banning all flights for drones of the size and weight we were using."

This added more complexity in terms of maintaining consistency from one shot to another. "This was not your usual process for an around-the-world shoot," said MacBain. "It was learn-as-you-go. In each location, we had to find a drone company, operator pilot, and assistant, and the right drone, and have the camera set to capture the image properly in relation to the screen."

"We had to re-pitch several locations to the client, and we realized we would have to use more CGI [computer generated imagery] than originally planned," said Ulmer. Scenes of the Statue of Liberty, the London Eye, and the Great Wall of China were all done in CG. "We couldn't get permission to fly the drone close enough to the Statue of Liberty for the shot we needed," said Ulmer. "In this format, the wide-angle lens makes things get very small on screen very quickly. The statue would

be very small, the New York skyline would be even smaller, and where's the car?"

Although most shots were live action, the team made the most of the flexibility afforded through CGI. "It allowed us to make the ride experience bigger," said Ulmer. "We were able to push the camera a little more aggressively, and do things we couldn't otherwise do, such as fly through the middle of the London Eye. It gave us more freedom in placing the Ferrari cars."

Ferraris around the world

There were five on-location teams, in Italy, Spain, France, Russia, and the US. "I was particularly passionate about this project," said Ulmer. "I directed every shot and every part of this process, and was on

imagery would end up onscreen in the right place. "We made up a lens board — a piece of metal that holds the lens in place and allowed us to mount it to the front of the digital camera — and it had to be redone every time we were in a new location with a new drone team," he said. "Coordinating with the crews, we could view the shot on a monitor, which assisted with composition and technical management."

Matt Duclos of **Duclos Lenses** furnished an essential element. "Duclos provided a specialized 8mm fisheye lens, re-barrelled from scratch, for stable, aerial photography on a drone," said Phillips.

Many of the 11 Ferrari GT models represented in *Flying Dreams* were CG-



Filming a Ferrari from the drone at the Fiorano test track in Italy.

rendered. "We would shoot a proxy car that was smaller than the Ferrari, and cover over it in post," said Ulmer.

Phillips devised a camera solution to capture a "reflective sphere" for each virtual Ferrari. Four digital cameras, adapted to accept wide-view fisheye

lenses, were mounted to the car to capture the environment as it drove through. This information was later used to texture-map reflections onto the CG cars. All footage was shot at 60 fps. Visual effects and compositing were done in-house at Mousetrappe and by Muse VFX.

location for everything. We broke it into two trips to Europe, and my wife Jill Ulmer was with us as script supervisor. We did a shot every three days: two filming days and one travel day." DP Sean Phillips has worked on dozens of GS films as special effects supervisor, cinematographer, stereographer, and director, from *The Eruption of Mount St. Helens* (1980) to *Bugs!* (2003) to *Robots* (2015). On *Flying Dreams* he was responsible for the camera and especially the lens. While the drone camera operator handled pan and tilt, Phillips calibrated the lens position, ensuring the projected

Daren had very clear ideas about what he wanted," said Phillips. He found Mousetrappe's virtual reality (VR) system to be a useful tool for previewing and reviewing shots to ensure things were on track. "When you looked around you'd see what you'd see in the theater," said

(see **DRONES** on page 14)



* New listing.

All films are 3D unless noted; underlined titles are 2D.

Updated information is printed in **bold**.

Unless noted, all films run about 40 minutes.

Some titles with limited release territories are not listed.

Thor: Ragnarok

Walt Disney Pictures; distributor: Walt Disney Pictures; director: Taika Waititi. Cast: Chris Hemsworth, Benedict Cumberbatch, Cate Blanchett, Idris Elba, Anthony Hopkins, Tom Hiddleston, Mark Ruffalo, Sam Neill. 2D. DMR. Release: Nov. 3.

Justice League

Warner Bros.; distributor: Warner Bros.; director: Zack Snyder. Cast: Amy Adams, Ben Affleck, Gal Gadot, Henry Cavill, Jeremy Irons, Diane Lane, Connie Nielsen, J.K. Simmons, Jesse Eisenberg. DMR. 2D. Release: Nov. 17.

Star Wars: The Last Jedi

LucasFilm Ltd.; distributor: Walt Disney Pictures; director: Rian Johnson. Cast: Carrie Fisher, Daisy Ridley, Mark Hamill, Adam Driver, Domhnall Gleeson, Oscar Isaac, Peter Mayhew, Gwendoline Christie, Benicio Del Toro, Warwick Davis, Anthony Daniels, Andy Serkis. DMR. Release: Dec. 15.

Mountain Quest (wt)

Stranger Than Fiction Films; distributor: K2 Communications; director: Jennifer Peedom; producers: Jennifer Peedom, Jo-anne McGowan; DP: Renan Ozturk; script: Jennifer Peedom, Robert Macfarlane, Mose Richards; score: Richard Tognetti; executive producer: David Gross. Narrator: Willem Dafoe. Release: December.

Hidden Pacific

Giant Screen Films, Tandem Stills; distributor: Giant Screen Films; director, producer: Ian Shive. Release: late 2017.

Touch the Stars (formerly The Record)

Afterglow Studios; distributor: BIG & Digital; director: Luke Ployhar; producers: Luke Ployhar, Ashley Jahneke; script: Barry Thorson. Release: late 2017.

Pono: The Secret of Hawaii

Happy Planet Productions; distributor: tba; director, DP, writer: Pierre Hugues Routhier; producers: Richard W. Kroon, Margaret Goode; score: Cody Westheimer; executive producers: Pierre Hugues Routhier,

Oct '17

Jan '18

Jul '18

SoG
BR49
Geost

Thor
JusLea
TTS

SW8
MouQue
HidPac
Pono

TraTim

BlaPan
AMJ
AncAus
TurOdy

RPO
Volcan
HIOF

BacWil
Cuba

AIW
ISR
HanSol
Oceans

JWFK
Pandas

Richard W. Kroon. Cast: "Uncle" Earl Kama-kaonaona. Release: 2017.

Black Panther

Marvel Studios; distributor: Walt Disney Pictures; director: Ryan Coogler. Cast: Andy Serkis, Chadwick Boseman, Martin Freeman, Forest Whitaker, Angela Bassett, Lupita Nyong'o. DMR. Release: Feb. 16, 2018.

America's Musical Journey (wt, formerly America's Treasures)

MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DP: Brad Ohlund; score: Steve Wood; cast: Aloe Blacc. Release: February 2018.

– October: filming in Nashville and Memphis

Ancient Australia

Wild Pacific Media; distributor: K2 Communications; director, DP: Nick Robinson; executive producers: John Weiley, David Gross, John Maynard, Mark Kresser. Release: February 2018.

– Principal photography has wrapped.

Train Time (wt)

Stephen Low Company; distributor: Stephen Low Company; director: Stephen Low; producer: Pietro Serapiola. 2D. Release: February 2018.

Turtle Odyssey (wt)

Definition Films, Ocean 3D Films; distributor: SK Films; director: John Weiley; producer: David Gross; DP: Jon Shaw; script: John Weiley; executive producer: Jonathan Barker. Release: February 2018.

– March: filmed in the Great Barrier Reef.

Hawaii: Islands of Fire (wt)

Ring of Fire Films, Inc.; distributor: tba; director, DP: Michael Lienau; producers: Jacob Lienau, Michael Lienau; script: Tab Murphy, Paul Quattrocchi, Michael Lienau; executive producer: David Cunningham. Release: early 2018.

Ready Player One

Amblin Entertainment; distributor: Warner Bros.; director: Steven Spielberg. Cast: Hannah John-Kamen, T.J. Miller, Mark Rylance, Olivia Cooke, Ben Mendelsohn, Simon Pegg, Tye Sheridan. DMR. Release: March 30, 2018.

Volcanoes: The Fires of Creation

Digital Crossing Productions; distributor: SK Films; director, writer, DP: Michael Dalton-Smith; score: Robert Kroledge; executive producers: Michael Dalton-Smith, Jonathan Barker. Cast: Carsten Peters. Release: March 2018.

– Filmed in Indonesia, Vanuatu, Congo. Final shoot will be in Ethiopia.

Avengers: Infinity War

Marvel Studios; distributor: Walt Disney Pictures; directors: Anthony Russo, Joe Russo. Cast: Chris Pratt, Tom Holland, Josh Brolin, Scarlett Johansson, Zoe Saldana, Elizabeth Olsen, Chris Evans, Chris Hemsworth, Bradley Cooper, Tom Hiddleston, Benedict Cumberbatch, Vin Diesel, Robert Downey Jr. DMR. Release: May 4, 2018.

In Saturn's Rings

SV2 Studios; distributor: BIG & Digital; director, producer, writer, executive producer: Stephen van Vuuren. 2D. Release: May 4, 2018 (flat and dome version); fall 2018 (fulldome).

– July: extracting 8K from the timelapse sequence for fulldome version.

– September: was at the Jet Propulsion Lab for the Grand Finale of Cassini.

– A five-minute excerpt was screened at the GSCA conference in September.

Untitled Han Solo Star Wars Film

LucasFilm; distributor: Walt Disney Pictures; director: Ron Howard. Cast: Alden Ehrenreich, Woody Harrelson, Donald Glover. DMR. Release: May 25, 2018.

Backyard Wilderness

Archipelago Films, Arise Media; distributor: SK Films; directors, producers, script: Andrew Young, Susan Todd; score: Gil Talmi; DP: Andrew Young. Release: Spring 2018.

– Principal photography is complete. Editing has begun.

– A rough cut was shown at the GSCA conference in September.

Cuba

Golden Gate 3D; distributor: Giant Screen Films; director, producer: Peter Chang. Release: Spring 2018.

Oceans: The Blue Planet

BBC Earth, Alucia Productions; distributors: BBC Earth, Giant Screen Films. Release: Spring 2018.

Principal photography is complete.

Pandas: Return to Nature

Imax Corporation; distributor: Imax Corporation; director: Drew Fellman. Cast: Ben Kilham. Release: Spring 2018.

Jurassic World: Fallen Kingdom

Universal Pictures; distributor: Universal Pictures; director: J.A. Bayona. Cast: Chris Pratt, Bryce Dallas Howard, Jeff Goldblum, James Cromwell, Toby Jones, BD Wong, Rafe Spall. DMR. Release: June 22, 2018.

Avatar 2

Lightstorm Entertainment; distributor: Twentieth Century Fox; director: James Cameron. Cast: Zoe Saldana, Sigourney Weaver, Sam Worthington, Stephen Lan. Release: Dec. 21, 2018. DMR.

Antarctica: Frozen Time Capsule (wt)

NHK (Japan Broadcasting Corporation); distributor: tba; director: Yoshinori Tsutsui; producer: Takuya Yoshida; DP: Takeshi Matsushita; script: Yoshinori Tsutsui; score: Shiko Terada; executive producer: Takeshi Shibasaki. 2D. Release: 2018.

The Dolphin Ambassador (wt, formerly In the Wake of the Dolphin)

Milbrand Cinema; distributor: MacGillivray Freeman Films; director, producer, DP: Lance Milbrand; editor: Dave Choise; score: Icarus Music. Cast: Kathleen Dudzinski, Eldon Bolton. Release: tba.

– September: Additional shooting in Honduras.

The Story of Earth (wt, formerly Earth Story)

December Media; distributor: MacGillivray Freeman Films; director: Russell Scott; producers: Stephen

Avatar

OOB

SOTU

AFTC SOE GBReef PlaPow
DolAmb FeaDin MaxPow Snow

GBRain SerSto SupDog

FirStep

AncCav BFTB Eleph
EIU, RTE →

Amezdroz, Matt Downey; script: Don Hahn; executive producers: Tony Wright, Stuart Menzies. Release: 2018.

Feathered Dinosaurs (wt, formerly *Dinosaurs of China*)
Saint Thomas Productions; distributor: K2 Communications. Narrator: James Faulkner. 2D. Release: 2018.

Great Barrier Reef 3D (wt)
December Media; distributor: MacGillivray Freeman Films; directors: Stephen Amezdroz, Richard Fitzpatrick; producers: Stephen Amezdroz, Matt Downey; script: Don Hahn; executive producers: Tony Wright, Stuart Menzies. Release: 2018.
– Summer: filmed minke whales on Great Barrier Reef.

Maximum Power
Masters Digital, 144 Productions; distributor: tba; director: Daniel Stewart; producers: Daniel Stewart, Tim Archer; executive producer: Domingo Vergoossen. Release: 2018.

Planet Power (formerly *Full Charge*)
N3D Land Films; distributor: nWave Pictures; directors: Pascal Vuong, Ronan Chapalain; producers: Catherine Vuong, Pascal Vuong; script: Pascal Vuong; DP: Vern Nobles; score: Franck Marchal; executive producers: Franck Savorgnan, Christian Fry. Cast: Bertrand Piccard, André Borschberg. Release: 2018.
– Fine cut was presented at GSCA conference in September.

Snow
Ouragan Films; distributor: nWave Pictures. Release: 2018.

Out of Bounds * (wt)
Follow Australian Olympic gold medalist Torah Bright and discover the crucial role mountains play in our ecosystem and everyday life, while witnessing the most spectacular snowboard action ever brought to the giant screen!
Wild Pacific Media, Definition Films; distributor: K2 Communications; director: Caspar Mazzotti; producers: Nick Robinson, David Gross; executive producers: David Gross, Mark Krenzien, Mark Kresser. Cast: Torah Bright. Release: February 2019.
– August: filmed in Australia.

Secrets of the Universe
Stephen Low Company; distributor: K2 Communications; director: Stephen Low; DP: Mark Poirier; executive producer: K2 Communications. Release: April 2019.

Great Bear Rainforest (wt)
Spirit Bear Entertainment; distributor: MacGillivray

Freeman Films; directors, producers, DPs, script: Ian McAllister, Jeff Turner; executive producers: Byron Horner, Kyle Washington. Release: spring 2019.

A Serengeti Story (wt)
Digital Crossing Productions; distributor: SK Films. Director, DP: Michael Dalton-Smith; producers: Michael Dalton-Smith, Jonathan Barker; script: Michael Dalton-Smith, Wendy MacKeigan; executive producer: Jonathan Barker. Release: Spring 2019.

Superpower Dogs (wt)
Cosmic Picture; distributor: tba; director: Daniel Ferguson; producers: Taran Davies, George Duffield, Daniel Ferguson, Dominic Cunningham-Reid; script: Daniel Ferguson; DP: Reed Smoot. Release: spring 2019.

First Steps
First Steps is a direct-cinema historical experience of the dramatic Apollo 11 mission.
Statement Pictures, CNN Films; distributor: tba. 2D. Release: Summer 2019.

Ancient Caves (wt)
Oceanic Research Group; distributor: MacGillivray Freeman Film Distribution; director, DP: Jonathan Bird; producers: Jonathan Bird, Art Cohen; script: Jonathan Bird, Art Cohen; score: Bruce Zimmerman; executive producer: Shaun MacGillivray. Cast: Dr. Gina Moseley, Dr. Larry Edwards, Brian Kakuk, Todd Kelly. 15/70 only. 2D. Release: 2019.
– Late 2017, early 2018: filming planned for France, Mexico, Bahamas.

Back From the Brink
Sean Casey Productions; distributor: tba; director, DP: Sean Casey; producers: Jen Casey, Sean Casey; script: Mose Richards. Release: 2019.
Summer: filmed in Alaska.
– October: filming the Vaquita porpoise in the sea of Cortez.

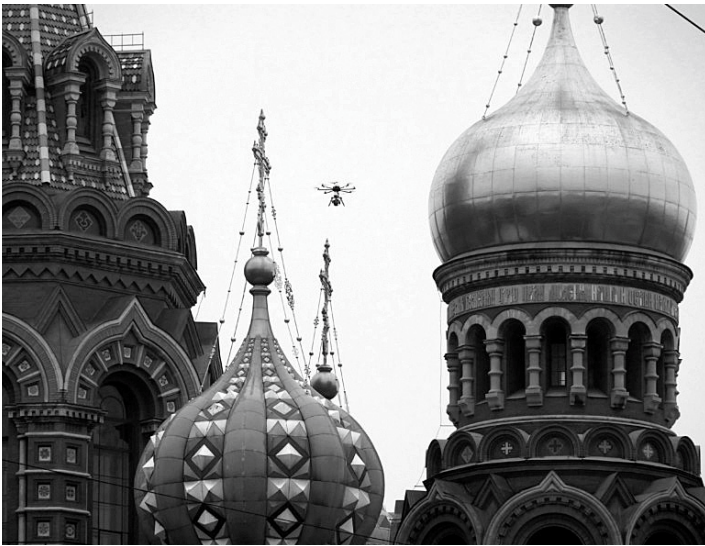
Elephant
Wild Expectations, Ltd.; distributor: tba. Release: 2019.

Einstein's Incredible Universe (wt)
Cosmic Picture; distributor: tba; director: Daniel Ferguson; producers: Taran Davies, George Duffield, Daniel Ferguson; script: Daniel Ferguson, Mose Richards; DP: Reed Smoot. Release: fall 2020.
– August: filmed total solar eclipse from multiple locations in U.S. Northwest.

Return to Everest (wt)
MacGillivray Freeman Films; distributor: MacGillivray Freeman Films; director: Greg MacGillivray; producer: Shaun MacGillivray; script: Stephen Judson; DPs: Brad Ohlund, Michael Brown, Greg MacGillivray, Jack Tankard, Ron Goodman; score: Steve Wood. Release: 2020.



Filming with the 3ality Technica ATOM rig for December Media's Great Barrier Reef 3D.



The drone flying between the domes of St. Petersburg, Russia.

(from **DRONES** on page 11)

Phillips. "It was really good for framing and motion."

"At Mousetrappe we use VR as a pre-visualization and development tool, so we had developed a VR version of the flying theater itself," said Ulmer. "As we filmed around the world, using our custom software, this enabled us to review the shots and how it was going to look in the dome between each shot attempt. We could share this remotely with everyone involved in the process."

Editing and post

Back at Mousetrappe with the footage, the next part of the job was to put the show together in a way that felt right, with transitions from one location to the next and knowing what the motion of the ride would be like. Under contract to Mousetrappe, editor Ken Saba worked out of their Burbank offices for about seven months until the film wrapped.

"*Flying Dreams* brings something different to the flying show genre because, in addition to all the great scenery, this one has a point: the Ferrari car that's leading us through these different landscapes," said Saba. "I loved the sense of intimacy. When we dip down and get close to the car, it feels like our feet are hovering just slightly above ground. We're closer to the ground, closer to the car."

Music scoring for *Flying Dreams* was done by **Bruce Broughton** and recorded with a full orchestra in Nashville, with audio sweetening and sound effects by **Jon Baker Productions**. "The car is the hero, and we had to hear the authentic engine sounds of that car," said Ulmer. On site for three weeks at PortAventura, the final touches were programming the ride with system provider **Brogent Technologies**, adding 4D effects and doing final color correction in the dome.

The future

The flying theater is an evolving genre. "In each one I work on, I keep thinking about things we didn't try last time," said Rothschild, "Where drones are going in all of this is an open question, but be prepared for the unexpected. As creative people, we keep an open mind."

"What makes a flying film really work? Taking guests to places they've never been from a viewpoint they may never experience," said Saba. "It's a magical ride to magical places."

"*Flying Dreams* was a rewarding collaboration, and will influence what comes next," said MacBain. "To successfully and fully utilize drones for a world-class, flyover, ridefilm, dome attraction was a leap forward in the methods of cinematography and storytelling. This project is at the top of my list for just about everything."

Ulmer said, "*Flying Dreams* was a truly rewarding project in every aspect – creatively, technically, aesthetically – and we're very proud of the extraordinary experience we all got to create. The guest response has been wonderful, and it is the result of an effective team effort not only internally, but also with our clients and partners at PortAventura World and PGAV Destinations."

Judith Rubin is a journalist, writer, and editor for InPark Magazine, in which this article originally appeared. Reprinted by permission. www.inparkmagazine.com.



The drone and the Italian crew.

Premiering This Month



Blade Runner 2049

The Secrets of Gravity: In the Footsteps of Albert Einstein

"*The Secrets of Gravity* is about Limbradur, a 12-year-old boy fascinated by the stars, the universe and the laws of nature. One night he sneaks into the Albert Einstein Museum, where he meets AlbyX3, a small, clever but rather quirky robot who knows all about Albert Einstein and his theories. Alby takes Limbradur on a magical journey of discovery through time and space, during which they not only uncover the secrets of gravity but also learn much about friendship and imagination. For Limbradur and Alby both have secrets of

their own."

Produced by **Softmachine** and distributed by **BIG & Digital**. Directed, produced, and written by **Peter Popp**, scored by **Daniel Requardt**, **Stephan Schelens**, and Peter Popp. Starring **Wayne Forrester**, **Glen McCready**, and **Emma Tate**. Release: Oct. 1.

Blade Runner 2049

"Thirty years after the events of the first film, a new blade runner, LAPD Officer K (Ryan Gosling), unearths a long-buried secret that has the potential to plunge what's left of society into chaos. K's discov-

ery leads him on a quest to find Rick Deckard (Harrison Ford), a former LAPD blade runner who has been missing for 30 years.

Produced and distributed by **Warner Bros.** Directed by **Denis Villeneuve**. Starring **Ryan Gosling**, **Jared Leto**, **Harrison Ford**, **Mackenzie Davis**, **Robin Wright**, and **Dave Bautista**. DMR. 2D. Release: Oct. 6.

Geostorm

"When catastrophic climate change endangers Earth's very survival, world governments unite and create the Dutch Boy Program: a worldwide net of satellites surrounding the planet that are armed with geoengineering technologies designed to stave off the natural disasters. After successfully protecting the planet for two years, something is starting to go wrong. Two estranged brothers are tasked with solving the program's malfunction before a worldwide Geostorm can engulf the planet."

Produced and distributed by **Warner Bros.** Directed by **Dean Devlin**. Starring **Katheryn Winnick**, **Gerard Butler**, **Ed Harris**, **Jim Sturgess**, **Abbie Cornish**, and **Andy Garcia**. DMR. Release: Oct. 20.



Geostorm

Bookings: October 2017 by Film

453 bookings of 82 films in 145 theaters

These listings do not include Hollywood films shown in multiplex IMAX theaters. Those films are listed when they are shown in non-multiplex theaters, and conversely, non-Hollywood giant-screen films showing on multiplex IMAX screens are also listed.

Listings shown in **bold face** below are new or updated listings. The rest are unchanged from the previous

month's issue.

The data on the following pages are *not* warranted to be comprehensive or accurate in every detail, despite our best efforts to make them so. They have been compiled from theater surveys, distributors, the Web, and other sources.

We will make every effort to improve the thorough-

ness, and accuracy of these data. If your theater or film is not shown here, please get in touch with us to update our listings.

Where a date is not shown, it means that no date was provided by the source or, in the case of a closing date, that no date has been set, or that the run is indefinite.

The key to film abbreviations is on page 21.

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
ACGOTS	Alamogordo	7/1/17	12/31/17	D-Day	Nanchang JTSC		12/31/17	Milwaukee		7/10/17	7/9/18
	Columbus GA NIM	5/26/17	6/17/18		Dearborn THF	2/27/17	1/8/18		Mobile	9/23/17	9/22/18
	Corpus Christi Lex	6/17/16			Des Moines	12/9/16	6/30/18		Moscow Kin	9/10/17	9/9/18
	Dayton	6/17/16	5/28/18		Gatineau	9/1/15	3/30/18		Norwalk MA	2/17/17	2/16/18
	Hastings	6/8/17	6/7/18		Hague	7/1/17	6/30/18		Orlando SC	2/17/17	8/16/18
	Hutchinson	5/29/17	11/28/17		Hastings	5/15/15	12/31/18		Pensacola NAM	3/1/17	6/30/18
	Memphis Pink	5/7/16	6/22/18		Portland OMSI ET	11/10/14	3/1/18		Peoria RM	2/18/17	2/17/18
	Pensacola NAM	5/26/17	6/30/18		Raleigh	5/23/14	2/1/18		Phoenix ASC	2/17/17	2/16/18
	Salt Lake City Clark	6/16/17	6/15/18		Seattle PSC 2	3/29/14	6/30/19		Portland OMSI ET	2/17/17	2/16/18
	Washington NASM	5/26/17	5/28/18		Sudbury	5/30/16	6/30/18		Raleigh	2/17/17	2/16/18
Africa	Hague	10/11/16	10/11/17	DIA	Vancouver TWS	11/7/15	11/12/17	Regina	2/17/17	2/16/18	
Alaska	Shijiazhuang HST	1/1/17	1/1/19		Washington NASM	5/23/17	5/22/19	Richmond SMV	2/18/17	2/17/18	
AmazAdve	Atlanta FMNH	5/20/17	11/19/17		DinoAliv	Harrisburg	1/1/16	12/31/18	Saint Augustine	2/17/17	2/16/18
	Beijing 3D CSTM	10/1/17	9/30/18		Des Moines	9/1/17	8/30/18	Saint Louis SC	2/17/17	2/16/18	
	Boston MOS	4/14/07	10/13/17		Galveston	1/1/17	1/1/17	Salt Lake City Clark	8/25/17	8/24/18	
	Boston NEA	4/24/17	4/23/18		Stockholm	6/1/17	6/1/18	San Diego RHF	3/10/17	3/9/18	
	Charlotte DP	5/1/17	4/30/18		Dolphins	Fort Worth	5/28/16	12/31/17	San Jose Tech	2/17/17	2/16/18
	Chattanooga TA	5/26/17	5/25/18		DreamBig	Speyer Dome		12/31/17	Seattle PSC 2	2/17/17	2/16/18
	Chicago MSI	5/26/17	5/25/18			Atlanta FMNH	2/17/17	2/16/18	Sioux Falls	6/2/17	6/2/18
	Copenhagen TBP	10/12/17	3/11/18			Baltimore MSC	2/17/17	2/16/18	Sudbury	2/17/17	2/16/18
	Fort Lauderdale	4/28/17	4/27/18	Baton Rouge LASM		6/30/17	6/29/18	Tallahassee CLC	2/17/17	2/16/18	
	Galveston	5/27/17	1/30/18	Birmingham AL		2/17/17	2/16/18	Toronto OSC	2/17/17	8/16/18	
Houston MNS	4/21/17	12/31/17	Chantilly	2/17/17		2/16/20	Vancouver TWS	3/4/17	2/16/18		
Indianapolis Imx	9/8/17	6/7/18	Charlotte DP	8/26/17		9/1/18	Victoria DCI	3/17/17	3/16/18		
Los Angeles CSC	10/11/17	10/10/18	Chattanooga TA	2/17/17		2/16/18	Washington NASM	2/17/17	2/16/20		
Lubbock SS	6/2/17	11/30/17	Chicago MSI	2/17/17		2/16/18	DSC	Dearborn THF	3/25/16	1/17/18	
Melbourne MV	9/15/17	9/13/18	Cleveland	3/17/17		2/16/18		Peoria RM	11/17/16	11/16/17	
Milwaukee	10/1/17	6/30/18	Columbus COSI	2/17/17	2/16/18	Victoria DCI		2/3/17	3/2/18		
Montreal SC	10/6/17	3/30/18	Davenport Put	2/24/17	2/23/18	EarthFli		Hastings	2/1/17	1/31/18	
Norwalk MA	7/1/17	6/30/18	Dayton	5/26/17	5/25/18	Everest		Hartberg		12/31/18	
Sacramento Imx	9/8/17	3/7/18	Dearborn THF	2/17/17	2/16/18	ExtrWeat		Boston MOS	10/15/16	10/14/17	
Saint Augustine	4/28/17	4/30/18	Denver MNS	2/17/17	2/16/18			Columbus COSI	9/1/17	9/1/18	
Saint Louis SC	9/22/17	3/21/18	Des Moines	2/24/17	2/23/18			Davenport Put	10/15/16	2/14/18	
Salt Lake City Clark	4/14/17	4/13/18	Detroit MSC	2/17/17	2/16/18			Denver MNS	1/13/17		
San Jose Tech	5/6/17	5/5/18	Edmonton TWS	3/25/17	3/24/18			Des Moines	10/15/16	10/14/17	
Sudbury	10/6/17	10/5/18	Fort Lauderdale	2/17/17	2/16/18		Detroit MSC	5/22/17	5/21/18		
Tallahassee CLC	4/28/17	10/27/17	Fort Worth	2/17/17	2/16/18		Edmonton TWS	6/2/17	6/1/18		
Toronto OSC	10/6/17	9/30/18	Galveston	9/2/17	8/25/18		Erie	3/1/15	3/14/18		
Victoria DCI	4/14/17	10/15/17	Garza Garcia	6/30/17	10/31/17		Hastings	10/19/16	10/14/17		
Virginia Beach AMSC	5/27/17	10/26/17	Grand Rapids Cel	7/15/17	7/14/18		Houston MNS	10/15/16	10/14/17		
Washington NMNH	4/21/17	12/31/17	Hampton VASC	2/17/17	2/16/18	Hutchinson	10/24/16	10/14/17			
Amazon	Hartberg	3/25/15	12/31/18	Harrisburg	2/18/17	2/17/18	Indianapolis Imx	2/24/17			
AMMM	Melbourne MV	7/11/16		Houston MNS	2/17/17	2/16/18	Jersey City	10/15/16	10/14/17		
AsterME	Athens Eug	3/30/17	9/30/18	Huntsville USSRC	2/17/17	2/16/18	Kansas City Sci	10/15/16	10/14/17		
	Columbus COSI	6/1/17	5/1/18	Hutchinson	2/17/17	2/16/18	Lehi	10/15/16	10/14/17		
BeauPlan	Garden City	5/19/17	6/18/18	Jersey City	2/17/17	8/16/18	Louisville KSC	10/15/16	10/14/17		
	Salt Lake City Clark	4/29/16	12/31/17	Kansas City Sci	5/26/17	5/25/18	Lubbock SS	3/4/17	2/23/18		
Bugs	Calgary TS	9/28/15	9/28/18	Kuwait SCK	6/25/17	12/25/17	McMinnville	10/27/16	10/26/17		
	Davenport Put	10/1/12	4/28/18	London SM	9/4/17	8/31/18	Memphis Pink	3/24/17	5/28/18		
	Lodz CC	8/24/15	8/24/18	Los Angeles CSC	2/17/17	2/11/18	Milwaukee	10/15/16	10/14/17		
	Vancouver TWS	3/11/06	6/30/18	Louisville KSC	2/17/17	2/16/18	Orlando SC	10/15/16	10/14/17		
CRA	Hartberg	3/25/15	12/31/18	Mexico City Pap	3/15/17	3/14/18	Peoria RM	10/15/16	10/14/17		

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
FightPil	Philadelphia FI	2/11/17	10/14/17	HCBD	San Simeon DCI	8/17/96		JTTSP	Salt Lake City Clark	5/15/15	5/31/18
	Phoenix ASC	8/18/17	11/23/17	HidUniv	Athens Eug	9/1/17	12/31/17		Valencia Spn	8/1/17	5/1/18
	Raleigh	10/17/16	10/14/17		Glasgow		2/28/18		Washington NASM	3/6/15	
	Regina	10/15/16	10/14/17	HOTB	Valencia Spn		12/31/17		Birmingham AL	6/1/17	2/15/18
	Sacramento Imx	2/24/17			New Orleans		12/31/17		Columbus COSI	11/26/16	10/22/17
	Saint Augustine	10/15/16	1/1/18		Hague	1/11/11	12/31/17		Copenhagen TBP	6/15/17	12/15/17
	Saint Louis SC	1/13/17	1/12/18	HumanBod	Stockholm	1/1/12	12/31/17		Louisville KSC	6/30/17	6/29/18
	Salt Lake City Clark	10/24/16	10/23/17		Vancouver TWS	7/1/16	6/30/18		Monterrey Pap	6/10/06	12/31/17
	San Diego RHF	11/11/15	10/14/17	HumpbWha	Baltimore MSC	7/1/15	12/31/17		Parker	6/3/17	12/1/17
	San Jose Tech	10/15/16	10/14/17		Kuwait SCK	7/6/16	12/31/17		Phoenix ASC	6/16/17	6/15/18
	Sioux Falls	2/1/17	2/3/18		Lucerne	10/6/16	10/5/17	Kenya L&C	Saint Paul SMM	5/5/17	6/1/18
	Sudbury	10/15/16	10/14/17	IncrPred	Mexico City PAP	11/16/16	11/15/17		Speyer Dome	5/25/17	5/24/18
	Tallahassee CLC	5/19/17	5/1/18		Nuremberg		12/31/17		Leon Exp	6/1/17	11/30/17
	Victoria DCI	10/28/16	10/14/17		Orlando SC	10/28/16	10/27/17		Baton Rouge LASM	11/3/15	11/2/18
	Virginia Beach AMSC	10/15/16	10/14/17		Paris Geo	7/7/15	12/31/17		Columbus GA NIM		2/7/18
	Yellowstone	1/23/17	10/14/17		Richmond SMV	3/14/15	12/31/17		Harrisburg	11/7/16	11/3/17
	Chantilly	12/10/04			Albuquerque NMMNH	12/17/16	1/1/18	LastReef	Raleigh	1/1/15	12/31/17
	Corpus Christi Lex	5/12/12			Atlanta FMNH	9/30/17	9/30/18		Sacramento Imx	7/1/15	12/31/17
	Dayton	3/1/13			Cleveland	4/14/17	4/30/18		Moscow Kin	6/1/16	10/31/17
	Huntsville USSRC	7/1/13			Denver MNS	6/1/17	5/31/18	LITAOA	Seattle PSC 2	9/5/17	2/8/18
	McMinnville	3/23/12			Houston MNS	9/15/17	9/30/18		Dearborn THF	9/4/15	1/17/18
FlyMons	Philadelphia FI	11/25/16			Lehi	9/29/17	9/30/18	LivingSe LOF MA MOC	Hutchinson	5/1/15	6/18
	Copenhagen TBP	1/1/16	12/31/17		Montreal SC	6/23/17	6/30/18		London BFI Ode	10/16/15	
FON	Hague	2/18/17	2/18/18		Salt Lake City Clark	2/17/17	2/17/18		Hartberg	10/1/13	12/31/18
	Columbus COSI	8/1/14	3/30/18	Jerusale	Sioux Falls	12/22/16	6/30/18		McMinnville	3/23/12	
	Davenport Put	5/18/16	5/17/18		Chattanooga TA	3/27/15	3/27/18		Melbourne MV	1/1/17	1/1/18
	Hague	10/4/12	10/3/17		Columbus COSI	2/1/15	12/12/17		Columbus COSI	4/1/17	3/31/18
FOTB	Harrisburg	10/15/15	11/2/17		Columbus GA NIM	10/18/13	2/7/18		Edmonton TWS	1/27/17	1/31/18
	Louisville KSC	6/18/15	7/2/18		Edmonton TWS	12/26/13	1/31/18		Fort Worth	10/14/16	10/31/17
	Apple Valley Imx	6/5/15	1/12/18		Louisville KSC	1/20/14	7/2/18		Hague	5/16/17	12/31/17
	Dearborn THF	2/8/17	12/31/17		McMinnville	9/27/13	2/28/18		London BFI Ode	1/20/17	1/31/18
	Erie	6/1/17	11/30/17		Raleigh	2/21/14	2/28/18		Peoria RM	6/1/17	5/31/18
	Houston MNS	10/4/12	12/31/17		Sacramento Imx	9/15/14	10/31/17	MOF	Saint Louis SC	10/1/16	10/1/17
	Phoenix ASC	10/7/16	3/1/18		Speyer Dome	12/12/13	12/11/17		Tijuana	5/15/17	10/15/17
	Richmond SMV	5/1/13	6/30/18		Hague	7/4/17	7/4/18		Pensacola NAM	11/8/96	
	Saint Augustine	1/18/13	12/31/17		Nanchang JTSC	11/10/16	11/10/17	MOTN	Speyer Dome		12/31/17
	Vantaa	5/9/17	1/15/18		Dearborn THF	2/27/17	1/8/18		Cairo EMA	12/15/15	12/14/17
G3DNW	Al Khobar	8/20/15	12/20/17	JMCSO	Edmonton TWS	5/20/16	12/31/17	MOTUW	Charleston CCAS	10/27/16	10/26/17
	Albuquerque NMMNH	3/18/17	3/17/18		Edmonton TWS	11/15/16	12/31/17		Columbus COSI	11/19/14	3/30/18
	Berlin CS	4/20/14	10/19/18		Hong Kong SM	9/1/17	2/28/18		Dearborn THF	3/25/16	1/17/18
	Davenport Put	10/17/14	10/20/17		Orlando SC	7/1/17	6/30/18		Detroit MSC	10/7/15	
	Hastings	2/10/15	6/10/18		Philadelphia FI	6/16/17	12/31/17		Gatineau	1/15/16	6/30/18
	Houston MNS	2/15/14	5/31/18		Poitiers Solido	2/1/16	12/31/17	Mummies	Hague	10/1/15	12/17
	Louisville KSC	6/18/15	6/30/18		Port of Spain	2/7/17	2/7/18		Melbourne MV	3/24/14	12/31/17
	Melbourne MV	4/11/16	4/10/18		Portland OMSI ET	3/1/17	2/28/18		Peoria RM	1/17/15	3/30/18
	Orlando SC	7/5/14	1/4/18		Shanghai 3D STM	12/31/16	12/31/17		Raleigh	11/1/15	10/31/17
	San Diego NHM	5/1/17	1/30/18		Shenyang LSTM	11/1/16	11/1/17		Singapore SC	6/13/16	12/31/17
	Victoria DCI	9/4/15	6/30/18		Valencia Spn	4/1/17	3/31/18		Guayaquil	4/23/07	2/28/18
	Virginia Beach AMSC	5/28/16	10/27/17		London BFI Ode		1/31/18		Kansas City Sci	6/20/17	6/20/18
	Grand Canyon DCI	11/1/99	12/17		Al Khobar	1/4/16	10/6/17		Saint Louis SC	5/27/17	1/7/18
	Richmond SMV	6/1/16	7/31/18	JTM JTS	Chattanooga TA	1/6/17	1/6/18	ND	New Delhi ICC		
	Des Moines	10/1/16	10/1/18		Chattanooga TA	5/26/17	5/31/18		Niagara		
GlobSoun	Edmonton TWS	10/1/16	10/1/18		Cleveland	10/1/16	10/1/17	NPA	Niagara Can DCI	7/1/86	
	Mobile	10/18/17	10/1/18		Columbus COSI	5/24/17	12/31/17		Niagara NY DCI	5/1/07	
	Philadelphia FI	10/1/16	10/1/17		Dayton	3/6/15	12/31/17		Alamogordo	3/24/17	3/23/18
	Seattle PSC 1	10/1/16	10/1/17		Hampton VASC	2/21/15	2/20/18		Baton Rouge LASM	11/1/16	10/31/17
	Vancouver TWS	10/1/16	10/1/18		Huntsville USSRC	2/13/15	3/21/18		Branson	3/18/16	12/31/17
	Saint Augustine	1/1/15	12/31/17		Hutchinson	2/20/15	7/2/18		Carnival Vista	11/4/16	12/31/17
	Saint Augustine	2/1/15	12/31/17		KSC 1	2/27/15			Charleston CCAS	10/27/16	12/31/17
	Atlantic City	5/25/17	5/31/18		Louisville KSC	4/3/15	6/30/18		Cleveland	7/1/17	6/30/18
	Boston NEA	5/31/13	4/30/18		Lucerne	11/26/16	11/26/17		Des Moines	2/12/16	12/31/17
	Gatineau	10/7/16	6/30/18		Peoria RM	6/1/16	12/31/17		Dongguan STM	1/25/17	1/24/18
Gruffalo	New Orleans	12/26/16	12/31/17		Phoenix ASC	10/1/16	10/1/17		Hague	2/16/16	12/31/17
	Omaha Zoo	6/1/17	5/31/18		Portland OMSI ET	3/20/15	3/21/18		Hampton VASC	4/29/16	4/28/18
	Regina	6/1/17	5/31/18		Raleigh	6/16/17	6/15/18		Harbin STM	1/1/17	12/31/17
									Harrisburg	7/1/16	6/30/18

Film	Theater	Open	Close	Film	Theater	Open	Close	Film	Theater	Open	Close
	Lehi	3/24/17	3/2/18		Victoria DCI	9/1/18			Columbus COSI	3/11/15	10/31/17
	London BFI Ode	2/12/16	2/11/18	RobotsNG	Davenport Put	11/1/15	10/31/17		Gatineau	12/23/16	12/31/17
	Lucknow	2/6/17	12/31/17		Dearborn THF	3/25/16	1/17/18		Las Palmas	5/30/16	5/30/18
	Montreal SC	2/20/17	2/19/18		Guayaquil	4/1/17	3/31/18		Poitiers Imax	4/1/16	4/30/19
	Mumbai NSC	8/4/17	2/3/18		Hampton VASC	6/20/15	6/19/18		Victoria DCI	12/2/16	12/2/17
	Norwalk MA	5/27/16	12/31/17		London SM	5/23/15	2/28/18	ToFly	Rochester MSC	7/1/16	6/30/18
	Nuremberg	3/3/16	12/31/17		Pensacola NAM	4/15/17			Washington NASM	3/7/16	12/31/17
	Paris Geo	4/3/17	12/31/17		Philadelphia FI	10/1/16		TOTIA	Atlanta FMNH	6/15/17	6/30/18
	Portland OMSI ET	2/12/16	12/31/17		San Jose Tech	10/3/15	10/2/17	TTA	Glasgow	4/1/15	4/30/18
	Raleigh	2/27/16	12/31/17		Singapore SC	5/1/17	4/30/18		Moscow Kin	1/11/16	12/31/17
	Richmond SMV	4/10/16	4/30/18		Sioux Falls	3/4/16			Seattle PSC 2	1/20/17	12/31/17
	San Diego RHF	3/18/16	12/31/17		Tallahassee CLC	10/16/15	10/14/17	VanGogh	Tijuana	3/24/17	3/23/18
	Shanghai 3D STM	12/1/16	12/17/17		Victoria DCI	2/3/17		WATE	Katoomba	6/1/97	
	Sinsheim	3/4/16	12/31/17	ROTB	Saint Augustine	10/3/15	12/31/17	WildAfri	Austin TSHM	2/2/17	2/28/18
	Sudbury	2/12/16	6/30/18		Virginia Beach AMSC9/23/17	10/31/17			Chattanooga TA	11/16/16	11/30/17
	Valencia Spn	10/7/16	10/6/17	SeaMonst	Davenport Put	4/27/16	4/26/18		Davenport Put	8/20/17	9/30/18
	Vancouver TWS	2/12/16	6/30/18		Valencia Spn	7/1/16	12/31/17		Edmonton TWS	10/28/16	10/31/17
	Washington NMNH2	12/16	2/11/18	SFLIS	Atlanta FMNH	10/7/16	10/6/17		Lucerne	9/21/17	9/30/18
Ozarks	Branson	9/93	12/17		Copenhagen TBP	2/9/17	2/8/18		Peoria RM	8/10/17	8/30/18
Penguins	Al Khobar	6/21/17	6/20/18		Hampton VASC	10/21/16	10/20/17		Richmond SMV	2/1/17	
	Bogota Mal	6/17/17	6/16/18		Lubbock SS	10/7/16	10/6/17		Sioux Falls	8/1/17	8/30/18
	Houston MNS	6/3/17	12/31/17		Melbourne MV	3/16/17	3/22/18		Tallahassee CLC	5/15/16	6/30/18
PTJH	Apple Valley Imx	2/20/15	10/18/17		Seattle PSC 2	9/5/17	9/4/18		Tijuana	10/1/16	10/1/17
	Cathedral City	5/1/17	4/30/18		Taichung NMNS	7/1/17	6/30/18	WildOcea	Mexicali	5/17/17	10/30/17
Rescue	McMinnville	6/1/12			Victoria DCI	9/22/17	9/21/18	WM	Kuwait SCK	9/1/17	8/31/18
RME	Columbus COSI	7/10/07	6/30/18	SpaceNex	Calgary TS	1/1/17	12/31/18	WOTA	Vancouver TWS	1/1/17	1/31/18
	Dearborn THF		9/1/18		Columbus GA NIM1	11/25/16	12/31/17	WWPPP3D	Edmonton TWS	5/1/15	5/31/18
	Gatineau	5/6/13			Hangzhou LCSTM	7/1/17	6/30/18		Harrisburg	6/1/17	6/30/18
	Lucerne		9/1/18		Hutchinson	9/8/17	3/31/18		Memphis Pink	5/21/15	5/31/18
	Quebec Cpx	7/14/17	7/14/18		Lehi	6/30/17	6/30/18		Orlando SC	4/1/17	3/31/18
	Saint Paul SMM	10/13/17	3/1/18	SpacJunk	Hutchinson	10/31/14	10/31/17		Saint Augustine	1/9/17	1/31/18
	Seattle PSC 2		9/1/18	TA	Branson	7/19/17	7/19/18		Valencia Spn	7/1/16	7/1/18
	Toronto OSC		9/1/18	TinyGian	Atlanta FMNH	9/30/17	9/30/18		Victoria DCI	5/1/17	4/30/18
	Vancouver TWS		9/1/18		Cleveland	10/1/16	10/31/17	Yell	Yellowstone	5/1/14	12/31/17

October 2017 by Theater

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Al Khobar	G3DNW	8/20/15	12/20/17		L&C	11/3/15	11/2/18				
	JTS	1/4/16	10/6/17		NPA	11/1/16	10/31/17	Chattanooga TA	DreamBig	8/26/17	9/1/18
	Penguins	6/21/17	6/20/18	Beijing 3D CSTM	AmazAdve	10/1/17	9/30/18		AmazAdve	5/26/17	5/25/18
Alamogordo	ACGOTS	7/1/17	12/31/17	Berlin CS	G3DNW	4/20/14	10/19/18		DreamBig	2/17/17	2/16/18
	NPA	3/24/17	3/23/18	Birmingham AL	DreamBig	2/17/17	2/16/18		Jerusale	3/27/15	3/27/18
Albuquerque NMNH	G3DNW	3/18/17			JTTSP	6/1/17	2/15/18		JTS	1/6/17	1/6/18
	3/17/18			Bogota Mal	Penguins	6/17/17	6/16/18		JTS	5/26/17	5/31/18
	IncrPred	12/17/16	1/1/18	Boston MOS	AmazAdve	4/14/07	10/13/17	Chicago MSI	AmazAdve	5/26/17	5/25/18
Apple Valley Imx	FOTB	6/5/15	1/12/18		ExtrWeat	10/15/16	10/14/17		DreamBig	2/17/17	2/16/18
	PTJH	2/20/15	10/18/17	Boston NEA	AmazAdve	4/24/17	4/23/18	Cleveland	DreamBig	3/17/17	2/16/18
Athens Eug	AsterME	3/30/17	9/30/18		GWS	5/31/13	4/30/18		IncrPred	4/14/17	4/30/18
	HidUniv	9/1/17	12/31/17	Branson	NPA	3/18/16	12/31/17		JTS	10/1/16	10/1/17
Atlanta FMNH	AmazAdve	5/20/17	11/19/17		Ozarks	9/93	12/17		NPA	7/1/17	6/30/18
	DreamBig	2/17/17	2/16/18	Cairo EMA	TA	7/19/17	7/19/18		TinyGian	10/1/16	10/31/17
	IncrPred	9/30/17	9/30/18	Calgary TS	MOTN	12/15/15	12/14/17	Columbus COSI	AsterME	6/1/17	5/1/18
	SFLIS	10/7/16	10/6/17		Bugs	9/28/15	9/28/18		DreamBig	2/17/17	2/16/18
	TinyGian	9/30/17	9/30/18		SpaceNex	1/1/17	12/31/18		ExtrWeat	9/1/17	9/1/18
	TOTIA	6/15/17	6/30/18	Carnival Vista	NPA	11/4/16	12/31/17		FON	8/1/14	3/30/18
Atlantic City	GWS	5/25/17	5/31/18	Cathedral City	PTJH	5/1/17	4/30/18		Jerusale	2/11/15	12/12/17
Austin TSHM	WildAfri	2/2/17	2/28/18	Chantilly	DreamBig	2/17/17	2/16/20		JTS	5/24/17	12/31/17
Baltimore MSC	DreamBig	2/17/17	2/16/18		FightPil	12/10/04			JTTSP	11/26/16	10/22/17
	HumpbWha	7/1/15	12/31/17	Charleston CCAS	MOTN	10/27/16	10/26/17		MOC	4/1/17	3/31/18
Baton Rouge LASM					NPA	10/27/16	12/31/17		MOTUW	11/19/14	3/30/18
	DreamBig	6/30/17	6/29/18	Charlotte DP	AmazAdve	5/1/17	4/30/18		RME	7/10/07	6/30/18

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Columbus GA NIM	TinyGian	3/11/15	10/31/17	Garden City Garza Garcia Gatineau	AsterME	5/19/17	6/18/18	Jersey City	DreamBig	2/17/17	8/16/18
	ACGOTS	5/26/17	6/17/18		DreamBig	6/30/17	10/31/17		ExtrWeat	10/15/16	10/14/17
	Jerusale	10/18/13	2/7/18		D-Day	9/1/15	3/30/18		DreamBig	5/26/17	5/25/18
	L&C		2/7/18		GWS	10/7/16	6/30/18		ExtrWeat	10/15/16	10/14/17
Copenhagen TBP	SpaceNex	11/25/16	12/31/17	AmazAdve	MOTUW	1/15/16	6/30/18	Katoomba KSC 1	Mummies	6/20/17	6/20/18
	AmazAdve	10/12/17	3/11/18		RME	5/6/13			WATE	6/1/97	
	FMTTM	1/1/16	12/31/17		TinyGian	12/23/16	12/31/17		JTS	2/27/15	
	JTTSP	6/15/17	12/15/17	Glasgow	HidUniv		2/28/18	Kuwait SCK	DreamBig	6/25/17	12/25/17
Corpus Christi Lex	SFLIS	2/9/17	2/8/18		TTA	4/1/15	4/30/18		HumpbWha	7/6/16	12/31/17
	ACGOTS	6/17/16			GC	11/1/99	12/17		WM	9/1/17	8/31/18
	FightPil	5/12/12		Grand Canyon DCI Grand Rapids Cel	DreamBig	7/15/17	7/14/18	Las Palmas Lehi	TinyGian	5/30/16	5/30/18
Davenport Put	Bugs	10/1/12	4/28/18		Mummies	4/23/07	2/28/18		ExtrWeat	10/15/16	10/14/17
	DreamBig	2/24/17	2/23/18	Guayaquil	RobotsNG	4/1/17	3/31/18		IncrPred	9/29/17	9/30/18
	ExtrWeat	10/15/16	2/14/18		Africa	10/11/16	10/11/17		NPA	3/24/17	3/2/18
Dayton	FON	5/18/16	5/17/18	Hague	D-Day	7/1/17	6/30/18	Leon Exp Lodz CC	SpaceNex	6/30/17	6/30/18
	G3DNW	10/17/14	10/20/17		FMTTM	2/18/17	2/18/18		Kenya	6/1/17	11/30/17
	RobotsNG	11/1/15	10/31/17		FON	10/4/12	10/3/17		Bugs	8/24/15	8/24/18
	SeaMonst	4/27/16	4/26/18	Hampton VASC	HumanBod	1/11/11	12/31/17	London BFI Ode	JTM		1/31/18
Dearborn THF	WildAfri	8/20/17	9/30/18		JIAC	7/4/17	7/4/18		LITAOA	10/16/15	
	ACGOTS	6/17/16	5/28/18		MOC	5/16/17	12/31/17		MOC	1/20/17	1/31/18
	DreamBig	5/26/17	5/25/18		MOTUW	10/1/15	12/17	Los Angeles CSC	NPA	2/12/16	2/11/18
Denver MNS	FightPil	3/1/13		Hangzhou LCSTM Harbin STM Harrisburg	NPA	2/16/16	12/31/17		DreamBig	9/4/17	8/31/18
	JTS	3/6/15	12/31/17		DreamBig	2/17/17	2/16/18		RobotsNG	5/23/15	2/28/18
	D-Day	2/27/17	1/8/18		JTS	2/21/15	2/20/18		AmazAdve	10/11/17	10/10/18
	DreamBig	2/17/17	2/16/18	Hartberg	NPA	4/29/16	4/28/18	Louisville KSC	DreamBig	2/17/17	2/11/18
Des Moines	DSC	3/25/16	1/17/18		RobotsNG	6/20/15	6/19/18		DreamBig	2/17/17	2/16/18
	FOTB	2/8/17	12/31/17		SFLIS	10/21/16	10/20/17		ExtrWeat	10/15/16	10/14/17
	JMCSO	2/27/17	1/8/18		SpaceNex	7/1/17	6/30/18	Lubbock SS	FON	6/18/15	7/2/18
Detroit MSC	LITAOA	9/4/15	1/17/18	Hastings	NPA	1/1/17	12/31/17		G3DNW	6/18/15	6/30/18
	MOTUW	3/25/16	1/17/18		DIA	1/1/16	12/31/18		Jerusale	1/20/14	7/2/18
	RME	9/1/18			DreamBig	2/18/17	2/17/18		JTS	4/3/15	6/30/18
	RobotsNG	3/25/16	1/17/18	Hong Kong SM Houston MNS	FON	10/15/15	11/2/17	Lucerne	JTTSP	6/30/17	6/29/18
Dongguan STM Edmonton TWS	DreamBig	2/17/17	2/16/18		L&C	11/7/16	11/3/17		AmazAdve	6/2/17	11/30/17
	ExtrWeat	1/13/17			NPA	7/1/16	6/30/18		ExtrWeat	3/4/17	2/23/18
	IncrPred	6/1/17	5/31/18		WWDPP3D	6/1/17	6/30/18	Lucknow McMinville	SFLIS	10/7/16	10/6/17
Edmonton TWS	D-Day	12/9/16	6/30/18	Hartberg	Amazon	3/25/15	12/31/18		HumpbWha	10/6/16	10/5/17
	DinoAliv	9/1/17	8/30/18		CRA	3/25/15	12/31/18		JTS	11/26/16	11/26/17
	DreamBig	2/24/17	2/23/18		Everest		12/31/18		RME		9/1/18
	ExtrWeat	10/15/16	10/14/17	Hastings	LivingSe	10/1/13	12/31/18	WildAfri	9/21/17	9/30/18	
Fort Lauderdale	GlobSoun	10/1/16	10/1/18		ACGOTS	6/8/17	6/7/18		NPA	2/6/17	12/31/17
	NPA	2/12/16	12/31/17		D-Day	5/15/15	12/31/18		ExtrWeat	10/27/16	10/26/17
	DreamBig	2/17/17	2/16/18		EarthFli	2/1/17	1/31/18	Memphis Pink	FightPil	3/23/12	
Fort Worth	ExtrWeat	5/22/17	5/21/18	Hong Kong SM Houston MNS	ExtrWeat	10/19/16	10/14/17		Jerusale	9/27/13	2/28/18
	MOTUW	10/7/15			G3DNW	2/10/15	6/10/18		LOF	3/23/12	
	NPA	1/25/17	1/24/18		JMCSO	9/1/17	2/28/18		Rescue	6/1/12	
	DreamBig	3/25/17	3/24/18	Huntsville USSRC	AmazAdve	4/21/17	12/31/17	Mexicali Mexico City Pap Mexico City PAP Milwaukee	AmazAdve	9/15/17	9/13/18
Galveston	ExtrWeat	6/2/17	6/1/18		DreamBig	2/17/17	2/16/18		AMMM	7/11/16	
	GlobSoun	10/1/16	10/1/18		ExtrWeat	10/15/16	10/14/17		G3DNW	4/11/16	4/10/18
	Jerusale	12/26/13	1/31/18		FOTB	10/4/12	12/31/17		MA	1/1/17	1/1/18
Erie	JMCSO	5/20/16	12/31/17	Hutchinson	G3DNW	2/15/14	5/31/18	Mobile	MOTUW	3/24/14	12/31/17
	JMCSO	11/15/16	12/31/17		IncrPred	9/15/17	9/30/18		SFLIS	3/16/17	3/22/18
	MOC	1/27/17	1/31/18		Penguins	6/3/17	12/31/17		ACGOTS	5/7/16	6/22/18
	WildAfri	10/28/16	10/31/17		DreamBig	2/17/17	2/16/18	Monterrey Pap Montreal SC	ExtrWeat	3/24/17	5/28/18
Fort Worth	WWDPP3D	5/1/15	5/31/18	Indianapolis Imx	FightPil	7/1/13			WWDPP3D	5/21/15	5/31/18
	ExtrWeat	3/1/15	3/14/18		JTS	2/13/15	3/21/18		WildOcea	5/17/17	10/30/17
	FOTB	6/1/17	11/30/17		ACGOTS	5/29/17	11/28/17		DreamBig	3/15/17	3/14/18
	AmazAdve	4/28/17	4/27/18		DreamBig	2/17/17	2/16/18		HumpbWha	11/16/16	11/15/17
Fort Worth	DreamBig	2/17/17	2/16/18	Hutchinson	ExtrWeat	10/24/16	10/14/17	AmazAdve	10/1/17	6/30/18	
	Dolphins	5/28/16	12/31/17		JTS	2/20/15	7/2/18		DreamBig	7/10/17	7/9/18
	DreamBig	2/17/17	2/16/18		LITAOA	5/1/15	6/18		ExtrWeat	10/15/16	10/14/17
	MOC	10/14/16	10/31/17		SpaceNex	9/8/17	3/31/18		DreamBig	9/23/17	9/22/18
Galveston	AmazAdve	5/27/17	1/30/18	Indianapolis Imx	SpacJunk	10/31/14	10/31/17	Monterrey Pap Montreal SC	GlobSoun	10/18/17	10/1/18
	DinoAliv	1/1/17	11/1/17		AmazAdve	9/8/17	6/7/18		JTTSP	6/10/06	12/31/17
	DreamBig	9/2/17	8/25/18		ExtrWeat	2/24/17			AmazAdve	10/6/17	3/30/18

Theater	Film	Open	Close	Theater	Film	Open	Close	Theater	Film	Open	Close
Moscow Kin	IncrPred	6/23/17	6/30/18	Regina	MOTUW	11/1/15	10/31/17	Speyer Dome	RobotsNG	3/4/16	
	NPA	2/20/17	2/19/18		NPA	2/27/16	12/31/17		WildAfri	8/1/17	8/30/18
	DreamBig	9/10/17	9/9/18		DreamBig	2/17/17	2/16/18		Dolphins		12/31/17
	LastReef	6/1/16	10/31/17	Richmond SMV	ExtrWeat	10/15/16	10/14/17	Stockholm	Jerusale	12/12/13	12/11/17
Mumbai NSC	TTA	1/11/16	12/31/17		GWS	6/1/17	5/31/18		JTTSP	5/25/17	5/24/18
	NPA	8/4/17	2/3/18		DreamBig	2/18/17	2/17/18		MOF		12/31/17
Nanchang JTSC	CRA		12/31/17		FOTB	5/1/13	6/30/18	Sudbury	DinoAliv	6/1/17	6/1/18
	JIAC	11/10/16	11/10/17	Rochester MSC	GCA	6/1/16	7/31/18		HumanBod	1/1/12	12/31/17
New Delhi ICC	ND				HumpbWha	3/14/15	12/31/17	Tallahassee CLC	AmazAdve	10/6/17	10/5/18
	GWS	12/26/16	12/31/17		NPA	4/10/16	4/30/18		D-Day	5/30/16	6/30/18
New Orleans	HOTB		12/31/17		WildAfri	2/1/17			DreamBig	2/17/17	2/16/18
Niagara Can DCI	Niagara	7/1/86		Saint Augustine	ToFly	7/1/16	6/30/18		ExtrWeat	10/15/16	10/14/17
	Niagara	5/1/07		Sacramento Imx	AmazAdve	9/8/17	3/7/18	Taichung NMNS	NPA	2/12/16	6/30/18
	AmazAdve	7/1/17	6/30/18		ExtrWeat	2/24/17			SFLIS	7/1/17	6/30/18
	DreamBig	2/17/17	2/16/18	Saint Louis SC	Jerusale	9/15/14	10/31/17	Tijuana	AmazAdve	4/28/17	10/27/17
Nuremberg	NPA	5/27/16	12/31/17		L&C	7/1/15	12/31/17		DreamBig	2/17/17	2/16/18
	HumpbWha		12/31/17		AmazAdve	4/28/17	4/30/18	Toronto OSC	ExtrWeat	5/19/17	5/1/18
Omaha Zoo	NPA	3/3/16	12/31/17		DreamBig	2/17/17	2/16/18		RobotsNG	10/16/15	10/14/17
	GWS	6/1/17	5/31/18	Saint Paul SMM	ExtrWeat	10/15/16	1/1/18		WildAfri	5/15/16	6/30/18
Orlando SC	DreamBig	2/17/17	8/16/18		FOTB	1/18/13	12/31/17		MOC	5/15/17	10/15/17
	ExtrWeat	10/15/16	10/14/17	Salt Lake City Clark	Gruffalo	1/1/15	12/31/17	Valencia Spn	VanGogh	3/24/17	3/23/18
Paris Geo	G3DNW	7/5/14	1/4/18		GruffChi	2/1/15	12/31/17		WildAfri	10/1/16	10/1/17
	HumpbWha	10/28/16	10/27/17		ROTB	10/3/15	12/31/17		AmazAdve	10/6/17	9/30/18
	JMCSO	7/1/17	6/30/18		WWDPP3D	1/9/17	1/31/18		DreamBig	2/17/17	8/16/18
Parker	WWDPP3D	4/1/17	3/31/18	San Diego NHM	AmazAdve	9/22/17	3/21/18	Vancouver TWS	RME		9/1/18
	HumpbWha	7/7/15	12/31/17		DreamBig	2/17/17	2/16/18		HidUniv		12/31/17
Pensacola NAM	NPA	4/3/17	12/31/17		ExtrWeat	1/13/17	1/12/18		JMCSO	4/1/17	3/31/18
	JTTSP	6/3/17	12/1/17	San Diego RHF	MOC	10/1/16	10/1/17	Vantaa	JTS	8/1/17	5/1/18
Peoria RM	ACGOTS	5/26/17	6/30/18		Mummies	5/27/17	1/7/18		NPA	10/7/16	10/6/17
	DreamBig	3/1/17	6/30/18		JTTSP	5/5/17	6/1/18		SeaMonst	7/1/16	12/31/17
	MOF	11/8/96			RME	10/13/17	3/1/18		WWDPP3D	7/1/16	7/1/18
	RobotsNG	4/15/17		San Jose Tech	ACGOTS	6/16/17	6/15/18	Victoria DCI	Bugs	3/11/06	6/30/18
Philadelphia FI	DreamBig	2/18/17	2/17/18		AmazAdve	4/14/17	4/13/18		D-Day	11/7/15	11/12/17
	DSC	11/17/16	11/16/17		BeauPlan	4/29/16	12/31/17		DreamBig	3/4/17	2/16/18
	ExtrWeat	10/15/16	10/14/17		DreamBig	8/25/17	8/24/18	Washington NASM	GlobSoun	10/1/16	10/1/18
Phoenix ASC	JTS	6/11/16	12/31/17	San Simeon DCI	ExtrWeat	10/24/16	10/23/17		HumanBod	7/1/16	6/30/18
	MOC	6/1/17	5/31/18		IncrPred	2/17/17	2/17/18		NPA	2/12/16	6/30/18
	MOTUW	1/17/15	3/30/18		JTS	5/15/15	5/31/18		RME		9/1/18
	WildAfri	8/10/17	8/30/18	Seattle PSC 1	G3DNW	5/1/17	1/30/18	Virginia Beach AMSC	WOTA	1/1/17	1/31/18
Portland OMSI ET	ExtrWeat	2/11/17	10/14/17		DreamBig	3/10/17	3/9/18		FOTB	5/9/17	1/15/18
	FlyMons	11/25/16			ExtrWeat	11/11/15	10/14/17		AmazAdve	4/14/17	10/15/17
	GlobSoun	10/1/16	10/1/17	Seattle PSC 2	NPA	3/18/16	12/31/17		DreamBig	3/17/17	3/16/18
Quebec Cpx Raleigh	JMCSO	6/16/17	12/31/17		AmazAdve	5/6/17	5/5/18	Washington NMNH	DSC	2/3/17	3/2/18
	RobotsNG	10/1/16			DreamBig	2/17/17	2/16/18		ExtrWeat	10/28/16	10/14/17
	DreamBig	2/17/17	2/16/18		ExtrWeat	10/15/16	10/14/17		G3DNW	9/4/15	6/30/18
	ExtrWeat	8/18/17	11/23/17	Shanghai 3D STM	RobotsNG	10/3/15	10/2/17	Yellowstone	RME		9/1/18
Port of Spain	FOTB	10/7/16	3/1/18		HCBTD	8/17/96			RobotsNG	2/3/17	
	JTS	10/1/16	10/1/17		GlobSoun	10/1/16	10/1/17		SFLIS	9/22/17	9/21/18
	JTTSP	6/16/17	6/15/18		D-Day	3/29/14	6/30/19	Washington NMNS	TinyGian	12/2/16	12/2/17
Portland OMSI ET	TinyGian	4/1/16	4/30/19	Shenyang LSTM	DreamBig	2/17/17	2/16/18		WWDPP3D	5/1/17	4/30/18
	JMCSO	2/1/16	12/31/17		LastReef	9/5/17	2/8/18		AmazAdve	5/27/17	10/26/17
	JMCSO	2/7/17	2/7/18		RME		9/1/18		ExtrWeat	10/15/16	10/14/17
	D-Day	11/10/14	3/1/18	Shijiazhuang HST	SFLIS	9/5/17	9/4/18	Washington NMNS	G3DNW	5/28/16	10/27/17
Portland OMSI ET	DreamBig	2/17/17	2/16/18		TTA	1/20/17	12/31/17		ROTB	9/23/17	10/31/17
	JMCSO	3/1/17	2/28/18		JMCSO	12/31/16	12/31/17		ACGOTS	5/26/17	5/28/18
	JTS	3/20/15	3/21/18		NPA	12/1/16	12/17/17	Washington NMNS	D-Day	5/23/17	5/22/19
Quebec Cpx Raleigh	NPA	2/12/16	12/31/17	Singapore SC	JMCSO	11/1/16	11/1/17		DreamBig	2/17/17	2/16/20
	RME	7/14/17	7/14/18		Alaska	1/1/17	1/1/19		JTS	3/6/15	
	D-Day	5/23/14	2/1/18		MOTUW	6/13/16	12/31/17		ToFly	3/7/16	12/31/17
	DreamBig	2/17/17	2/16/18	Sinsheim	RobotsNG	5/1/17	4/30/18	Yellowstone	AmazAdve	4/21/17	12/31/17
Raleigh	ExtrWeat	10/17/16	10/14/17		NPA	3/4/16	12/31/17		NPA	2/12/16	2/11/18
	Jerusale	2/21/14	2/28/18		DreamBig	6/2/17	6/2/18		ExtrWeat	1/23/17	10/14/17
	JTS	6/16/17	6/15/18		ExtrWeat	2/1/17	2/3/18		Yell	5/1/14	12/31/17
	L&C	1/1/15	12/31/17		IncrPred	12/22/16	6/30/18				

Key to Film Abbreviations

Film	Title	Year	Dist	Film	Title	Year	Dist	
ACGOTS	Aircraft Carrier: Guardian of the Seas	2016	3D	K2	Ozarks	Ozarks: Legacy and Legend	1993	IMAX
Africa	Africa: the Serengeti	1994		K2	Penguins	Penguins 3D	2013	3D nWP
Alaska	Alaska: Spirit of the Wild	1997		K2	PTJH	Pandas: The Journey Home	2014	3D NGD
AmazAdve	Amazon Adventure	2017	3D	SKF	Rescue	Rescue 3D	2011	3D K2
Amazon	Amazon	1997		MFF	RME	Rocky Mountain Express	2011	SLC
AMMM	Amazing Mighty Micro Monsters 3D	2016	3D	SER	RobotsNG	Robots	2015	3D NGD
AsterME	Asteroid: Mission Extreme	2016	3D	NGD	ROTB	Room on the Broom	2015	3D B&D
BeauPlan	Beautiful Planet, A	2016	3D	IMAX	SeaMonst	Sea Monsters: A Prehistoric Adventure	2007	NGD
Bugs	Bugs!	2003	3D	SKF	SFLIS	Search for Life In Space 3D, The	2016	3D MFF
CRA	Coral Reef Adventure	2003		MFF	SpaceNex	Space Next 3D	2015	3D B&D
D-Day	D-Day: Normandy 1944	2014	3D	K2	SpacJunk	Space Junk	2012	3D K2
DIA	Dream is Alive, The	1985		IMAX	TA	Tornado Alley	2011	3D GSF
DinoAliv	Dinosaurs Alive	2007	3D	GSF	TinyGian	Tiny Giants 3D	2014	3D GSF
Dolphins	Dolphins	2000		MFF	ToFly	To Fly!	1976	MFF
DreamBig	Dream Big: Engineering Wonders of the World	2017	3D	MFF	TOTIA	Titans of the Ice Age	2013	3D GSF
		2015	3D	NGD	TTA	To the Arctic	2012	3D IMAX
DSC	Deepsea Challenge 3D	2015	3D	NGD	VanGogh	Van Gogh: Brush with Genius	2009	MFF
EarthFli	Earthflight	2017	3D	GSF	WATE	Wild Australia: The Edge	1997	NGD
Everest	Everest	1998		MFF	WildAfri	Wild Africa 3D	2015	3D GSF
ExtrWeat	Extreme Weather	2016	3D	NGD	WildOcea	Wild Ocean	2008	3D GSF
FightPil	Fighter Pilot: Operation Red Flag	2004	3D	K2	WM	Watermelon Magic	2013	3D B&D
FlyMons	Flying Monsters 3D	2011	3D	NGD	WOTA	Wonders of the Arctic	2014	3D GSF
FMTTM	Fly Me to the Moon	2008	3D	nWP	WWDPP3D	Walking With Dinosaurs: Prehistoric Planet 3D	2014	3D GSF
FON	Forces of Nature	2004		NGD			1994	GSF
FOTB	Flight of the Butterflies	2012	3D	SKF	Yell	Yellowstone		GSF
G3DNW	Galapagos 3D: Nature's Wonderland	2014	3D	nWP				
GC	Grand Canyon: The Hidden Secrets	1985		K2				
GCA	Grand Canyon Adventure: River at Risk 3D	2008	3D	MFF				
GlobSoun	Global Soundscapes: Mission to Record the Earth	2016	3D	FIC				
Gruffalo	Gruffalo, The	2014	3D	B&D				
GruffChi	Gruffalo's Child	2015	3D	B&D				
GWS	Great White Shark	2013	3D	GSF				
HCBTD	Hearst Castle: Building the Dream	1996		K2				
HidUniv	Hidden Universe	2013	3D	MFF				
HOTB	Hurricane on the Bayou	2006		MFF				
HumanBod	Human Body, The	2001		NGD				
HumpbWha	Humpback Whales	2015	3D	MFF				
IncrPred	Incredible Predators	2016	3D	GSF				
Jerusale	Jerusalem	2013	3D	NGD				
JIAC	Journey into Amazing Caves	2001		MFF				
JMCSO	Jean-Michel Cousteau's Secret Ocean	2015	3D	3DED				
JTM	Journey to Mecca	2009		SKF				
JTS	Journey to Space	2015	3D	K2				
JTTSP	Journey to the South Pacific	2013	3D	MFF				
Kenya	Kenya 3D: Animal Kingdom	2013	3D	3DED				
L&C	Lewis & Clark: Great Journey West	2002		NGD				
LastReef	Last Reef, The	2012	3D	GSF				
LITAOA	Living in the Age of Airplanes	2015		NGD				
LivingSe	Living Sea, The	1995		MFF				
LOF	Legends of Flight	2010	3D	K2				
MA	Museum Alive 3D	2016	3D	SER				
MOC	Mysteries of China	2016	3D	GSF				
MOF	Magic of Flight, The	1997		MFF				
MOTN	Mystery of the Nile	2005		MFF				
MOTUW	Mysteries of the Unseen World	2013	3D	NGD				
Mummies	Mummies: Secrets of the Pharaohs	2007		GSF				
ND	Neelkanth Darshan	2005		unk				
Niagara	Niagara: Miracles, Myths, and Magic	1987		K2				
NPA	National Parks Adventure	2016	3D	MFF				

October 2017 Bookings Count			
#	Film	#	Film
59	DreamBig	5	FON
38	ExtrWeat	5	L&C
30	NPA	5	SpaceNex
29	AmazAdve	4	Bugs
19	JTS	3	AsterME
12	G3DNW	3	DinoAliv
12	JMCSO	3	DSC
12	RobotsNG	3	HidUniv
11	D-Day	3	HumanBod
10	ACGOTS	3	LITAOA
10	RME	3	Mummies
10	WildAfri	3	Penguins
9	IncrPred	3	TTA
9	Jerusale	2	CRA
9	JTTSP	2	Dolphins
9	MOTUW	2	FMTTM
8	FOTB	2	JIAC
8	HumpbWha	2	LastReef
8	MOC	2	MOF
8	SFLIS	2	MOTN
7	TinyGian	2	Niagara
7	WWDPP3D	2	PTJH
6	GlobSoun	2	ROTB
6	GWS	2	SeaMonst
5	FightPil	2	ToFly
1	Africa	1	TOTIA
1	Alaska	1	VanGogh
1	Amazon	1	WATE
1	AMMM	1	WildOcea
1	BeauPlan	1	WM
1	DIA	1	WOTA
1	EarthFli	1	Yell
1	Everest		
1	FlyMons		
1	GC		
1	GCA		
1	Gruffalo		
1	GruffChi		
1	HCBTD		
1	HOTB		
1	JTM		
1	Kenya		
1	LivingSe		
1	LOF		
1	MA		
1	ND		
1	Ozarks		
1	Rescue		
1	SpacJunk		
1	TA		

October 2017 Bookings Count

#	Film	#	Film	#	Film	#	Film
59	DreamBig	5	FON	1	Africa	1	TOTIA
38	ExtrWeat	5	L&C	1	Alaska	1	VanGogh
30	NPA	5	SpaceNex	1	Amazon	1	WATE
29	AmazAdve	4	Bugs	1	AMMM	1	WildOcea
19	JTS	3	AsterME	1	BeauPlan	1	WM
12	G3DNW	3	DinoAliv	1	DIA	1	WOTA
12	JMCSO	3	DSC	1	EarthFli	1	Yell
12	RobotsNG	3	HidUniv	1	Everest		
11	D-Day	3	HumanBod	1	FlyMons		
10	ACGOTS	3	LITAOA	1	GC		
10	RME	3	Mummies	1	GCA		
10	WildAfri	3	Penguins	1	Gruffalo		
9	IncrPred	3	TTA	1	GruffChi		
9	Jerusale	2	CRA	1	HCBTD		
9	JTTSP	2	Dolphins	1	HOTB		
9	MOTUW	2	FMTTM	1	JTM		
8	FOTB	2	JIAC	1	Kenya		
8	HumpbWha	2	LastReef	1	LivingSe		
8	MOC	2	MOF	1	LOF		
8	SFLIS	2	MOTN	1	MA		
7	TinyGian	2	Niagara	1	ND		
7	WWDPP3D	2	PTJH	1	Ozarks		
6	GlobSoun	2	ROTB	1	Rescue		
6	GWS	2	SeaMonst	1	SpacJunk		
5	FightPil	2	ToFly	1	TA		

Directory of Organizations Mentioned in this Issue of LF Examiner

Distributors' abbreviations are listed in **bold**.

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Wild Pacific Media
Fox Studios, Building 103, Unit 5
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SHORTS

GSCA seeks nominees

The **Giant Screen Cinema Association** is seeking nominations to its board of directors. An election to fill 11 seats on the 22-member board will be held Oct. 9–27. Nominations must be received via e-mail by Oct. 6.

Nominees are accepted in the following categories: production; distribution; commercial theaters; institutional theaters; and manufacturers, suppliers, other related businesses. Nominees are asked to submit a short biography, a statement of purpose, a photo, and an optional video. Successful candidates will serve two-year terms starting Jan. 1, 2018.

Candidates must be members of the association with demonstrated leadership and participation in the association and its mission, and must commit time to attend meetings and conference calls.

For more information about the nomination process, visit giantscreentheater.com.

TIFF screens *Dunkirk* with Nolan

The **Toronto International Film Festival** screened **Christopher Nolan's** *Dunkirk* in 15/70 film at the **Cinesphere** in **Ontario Place**, the first permanent IMAX theater in the world. Nolan attended the screening, and spoke about making the film, most of which was shot with IMAX film cameras. He told *Vanity Fair's* Jordan Hoffman that the theater may have had the best image quality he had seen for 15/70 show of *Dunkirk*. "Ever the perfectionist, he then countered that the [AMC Universal] **CityWalk** in Los Angeles, however, had the best sound. When pressed for other top-shelf locations he listed the [AMC Loews] **Metreon** in San Francisco and [AMC Loews] **Lincoln Square** in New York, then started in on various laser projectors and aspect ratios."

Also shown in 15/70 on the Cinesphere's 60x80-foot (18x24-meter) screen during TIFF was Imax co-founder **Graeme Ferguson's** *North of Superior* (1971), the first film to be shown in the theater when it opened.

Cinesphere closed in 2012, but plans are in the works to reopen it.

Inhumans dies, *It* jumps in

Marvel's *Inhumans*, the first television show to be filmed with IMAX digital cameras and premiere exclusively in IMAX theaters, opened on Sept. 1 to dismal reviews and lackluster box office. That performance was ameliorated only slightly by the fact that it opened on the worst Labor Day weekend for movie grosses in 17 years.

Negative buzz for *Inhumans* began started building at Comic Con in July, so in the week before it opened Imax CEO **Rich Gelfond** and Imax Entertainment



Steven King's *It*.

CEO **Greg Foster** gave interviews to *Wired* and *Forbes*, respectively, touting the unique nature of the project. Gelfond said "People won't go to a theater to watch any TV show. But we were looking for...a franchise that appealed to our millennial audience. I think *Inhumans* is going to work."

It didn't, grossing only \$1.5 million in 393 North American IMAX screens in its opening weekend, a per-screen average of \$3,816. Reviewers were almost uniformly harsh, one calling it "the worst thing Marvel has done in decades."

It did work, however. **Steven King's** *It*, that is, and most IMAX theaters dropped the second week of *Inhumans* in favor of the DMR version of the horror film, which opened Sept. 8. While its executives were making last-minute attempts to boost *Inhumans*, Imax was preparing a DMR version of *It*, which hadn't previously been on Imax's slate. In mid-August, *It* producer **Barbara Muschietti** tweeted that an IMAX version was being made, although there was no official confirmation of that claim before *Inhumans* opened.

On Sept. 13, Gelfond told *The Wrap.com* that *It* grossed \$10 million in IMAX theaters in its first week, a record for a September release. In all theaters, *It* has grossed over \$200 million domestically in ten days, with another \$150 million internationally, on a production budget of \$35 million.

JHWFF speakers announced

The **Jackson Hole Wildlife Film Festival** has announced a slate of over 150 speakers for its 2017 festival and summit, Sept. 25–29, precisely coinciding with the **Giant Screen Cinema Association's** conference in Chicago.

Among the JHWFF speakers who are known to the giant-screen community are **Anthony Geffen**, CEO of **Atlantic Productions**, and **Eric Hansen**, of **xRez Studio**, who will speak in separate sessions about virtual reality. **National Geographic's** **Brooke Runette** will participate in two panel discussions on the impact of nature documentaries. **Susan Todd**, of **Archipelago Films**, is producing the GS film *Backyard Wilderness*, which will screened as a new film at the GSCA conference, and will speak at Jackson Hole about self-funding documentaries.

For more information, visit www.jhfestival.org.

Imax Corp. to be honored

The **American Cinematheque** will honor **Imax Corporation** with the 2017 Sid Grauman Award at a November ceremony in Beverly Hills, CA. The award was created to recognize "significant contributions to the Hollywood film industry in the continuing advancement of theatrical exhibition." Named for the founder of the Egyptian Theatre in Los Angeles, and a founding member of the **Academy of Motion Picture Arts and Sciences**, the award will be accepted by Imax Corp. CEO **Richard Gelfond** and Imax Entertainment CEO **Greg Foster**.

American Cinematheque is a "non-profit, viewer-supported cultural organization dedicated exclusively to the public presentation of the Moving Picture in all its forms."